Eng. Lib.

THE BRICKBVILDER

AN ARCHITECTVRAL MONTHLY

VOL. 15

JULY
1906

NO. 7

PVBLISHED BY ROGERS & MANSON
EIGHTYFIVE WATER STREET BOSTON MASS.

THE BRICKBUILDER

VOLUME XV JULY 1906 NUMBER 7

PUBLISHED MONTHLY BY ROGERS & MANSON

85 WATER STREET . . . . . BOSTON, MASSACHUSETTS

Entered at the Boston, Mass., Post Office as Second Class Mail Matter, March 12, 1892.

Subscription price, mailed flat to subscribers in the United States and Canada . . . . . $5.00 per year
Single numbers . . . . . 50 cents
To countries in the Postal Union . . . . . $6.00 per year

SUBSCRIPTIONS PAYABLE IN ADVANCE

For sale by all news dealers in the United States and Canada. Trade supplied by the American News Company and its branches

ADVERTISING

Advertisers are classified and arranged in the following order:

Advertisements will be printed on cover pages only

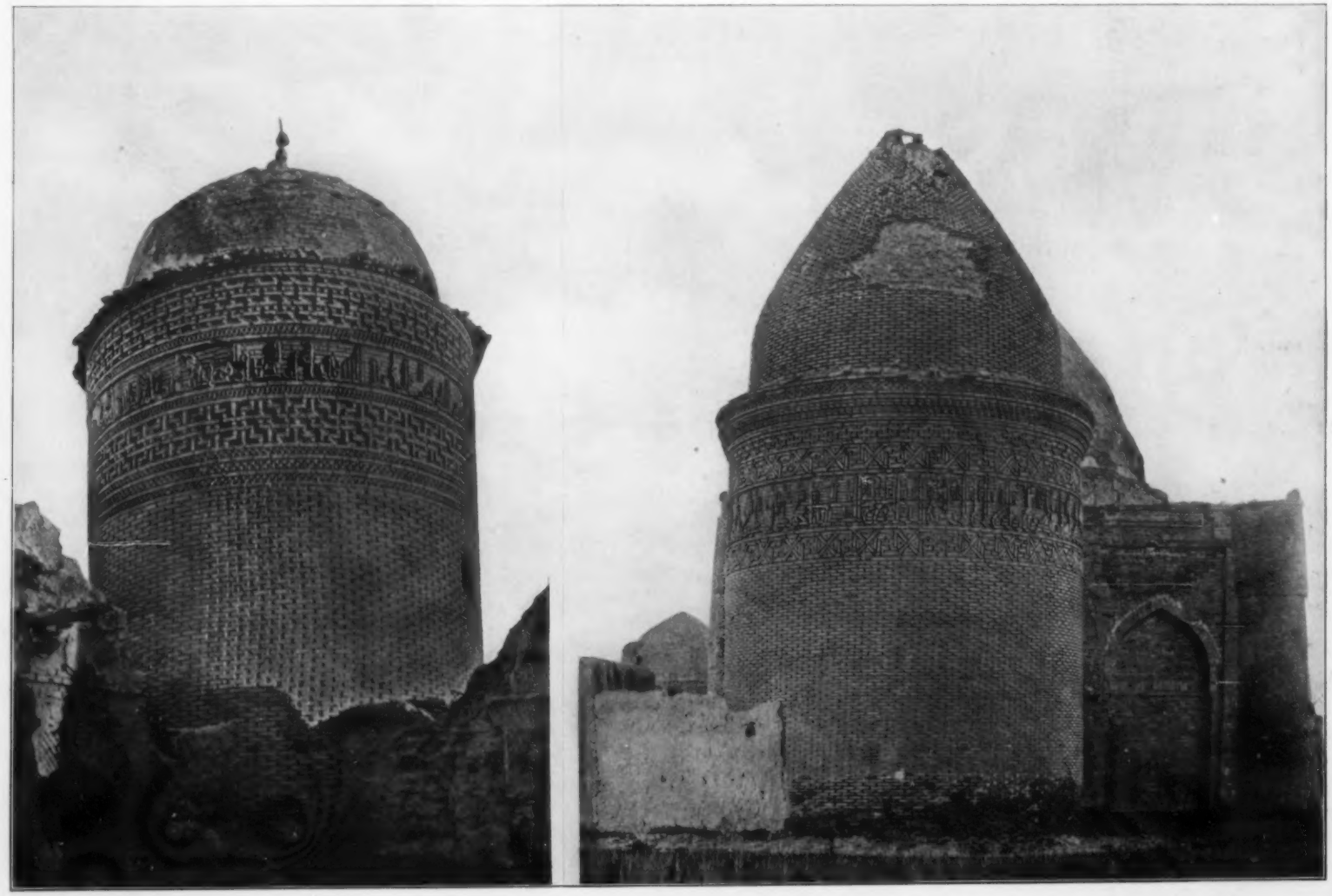
CONTENTS

PLATE ILLUSTRATIONS

FROM WORK BY

FRANK MILES DAY & BROTHER, PERCY GRIFFIN, EDWARD P. SIMON, JOHN B. THOMAS, EDWARD PAYSON WHITMAN, WOOD, DONN & DEMING.

LETTERPRESS



MAUSOLEUMS AT DAMGAN, PERSIA.

THE BRICKBVILDER

VOL. 15 No. 7 | DEVOTED · TO · THE · INTERESTS · OF ARCHITECTVRE · IN · MATERIALS · OF · CLAY | JULY 1906

STANFORD WHITE.

IN the death of Stanford White the profession of architecture has lost one of its most commanding figures. To no man of modern times have more ample opportunities been given for the enrichment and beautification of his environment. It is fitting to record here our appreciation of the splendid use he has made of these opportunities and of the permanence and value of his contribution to the architecture of his country and his time.

The rise to prominence of the firm of which he was a member was coincident with the growth of the realization in the public mind that the work of H. H. Richardson, with all its wealth of originality and suggestion, was yet inadequate to supply the inspiration of an enduring School; and although the earliest work of Stanford White was strongly influenced by his training under this master, he soon became a leader in adherence to an architecture based upon the forms and proportions of the early Italian Renaissance, and this tradition was consistently followed by him throughout the remainder of his career.

No architect of this country has brought to his work a wider knowledge and appreciation of all forms of art, a keener insight or a more unerring instinct as to the underlying causes and principles of beauty, a more sensitive perception of the refinements of form, color and texture. His work will prove a living and beneficent influence in the art of this country long after the distressing circumstances of his death have been forgotten.

NATIONAL ADVISORY BOARD ON CIVIC ART.

THE Public Art League of the United States and the National Society of Fine Arts have secured the presentation to Congress of a bill to create a national advisory board on civic art. It is not always easy to distinguish between the agitation which is preceding the development of national taste and the popular sentiment which indicates the real appreciation of the people as a whole. There is no doubt that this country is passing through a period of artistic awakening, and that the prosperity which has so greatly enlarged our financial possibilities has prepared the way for a great many public buildings and art works, all of which should be of an artistic character to reflect credit upon this period and upon the country. The need, therefore, of some sort of artistic supervision of our national art is admitted by every one. Just how to bring it about is still an open question. We are heartily in favor of any intelligent rule which will tend to put our art on a higher and truer plane, but we are not altogether sure that this is to be accomplished by new legislation or by the formation of new societies, and it is really to be questioned whether the same results might not be more easily accomplished if, instead of creating a special commission, which is very likely to go the way of all such bodies and do efficient work for only a brief period, the artistic control of our public buildings were intrusted to an organization like, say, the American Institute of Architects, giving to that body through its committees certain rights, and at the same time investing it with certain discretionary and advisory powers. The Art Commission in New York City has done very efficient work for several years, but we do not at this writing recall any other municipal art commission which has fulfilled altogether the hopes which gave it birth. A national advisory board on civic art, according to the proposed bill, would be asked to consider and report upon the artistic merit of designs for locations scattered all over the country, and we can not believe that the local conditions and desires could possibly be taken rightly into account by any such body sitting at Washington. On the other hand, if the Institute, either through its board of directors, or better still through its local chapters, were given just such powers, we believe the results could be accomplished far better and with more satisfaction to those most intimately concerned. We should therefore question the expediency of the proposed bill, and should certainly hope that there would be no legislation which would simply create a commission that would be a dead body in a few years.

OFFICIAL CONSIDERATION OF THE ARCHITECT'S WORK.

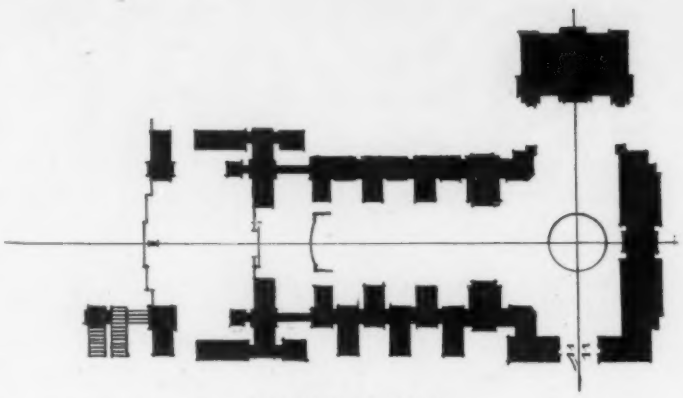
AN official action in London is worthy of emulation by our authorities here, and we wish to direct our readers' special attention to it. M. J. Bryden, an English architect, died a short time since, before he completed the large government building on Great George Street, London. The government inspector who was in charge of the work seems to have assumed a discretionary power in regard to altering Mr. Bryden's design, which was not relished by the Royal Institute of British Architects, and when the inspector proposed to omit the towers of the building the Institute brought the matter by appeal to the First Commissioner of Works; and in answer, Mr. Harcourt properly stated that he did not question the artistic opinion of the Royal Institute and ordered the work carried out as originally designed by Mr. Bryden. As one of our contemporaries exclaims, "Fancy Speaker Cannon replying in such good form to mere architects!"

The Group-Plan. I.

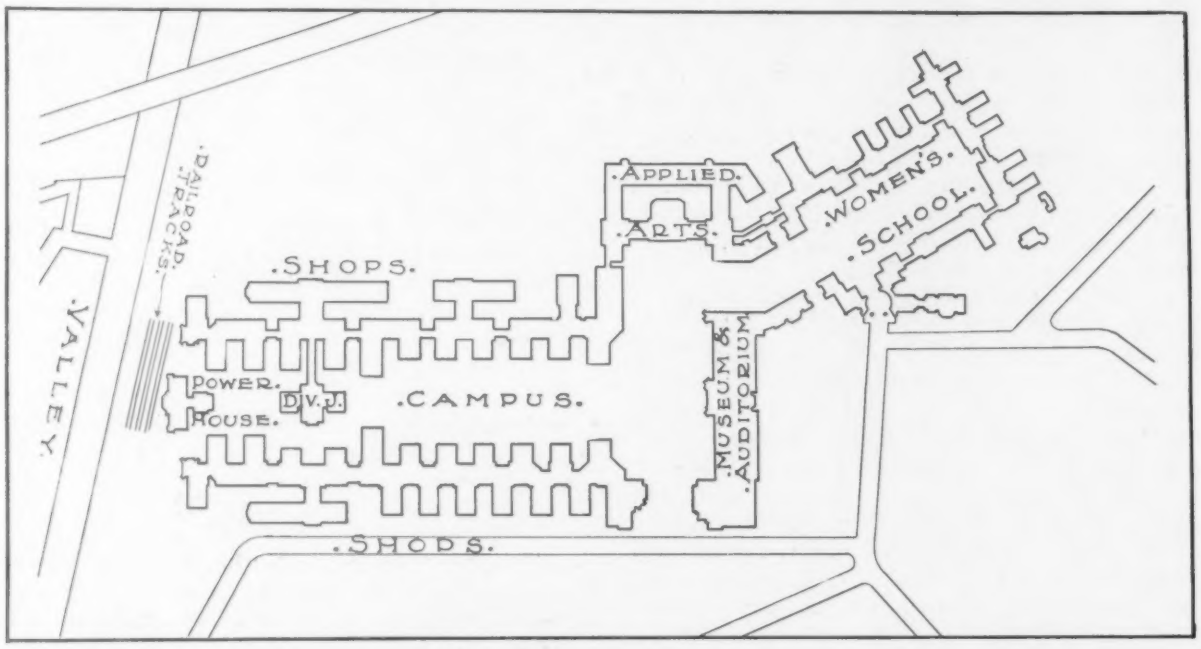
A THEORY OF COMPOSITION; THE CARNEGIE TECHNICAL SCHOOLS.

BY ALFRED MORTON GITHENS.

THE first few shops of the Carnegie Technical Schools and the revised block-plan promise a group as interesting in arrangement as the buildings are new in decoration and details of construction. Though in the main like the competition drawings of two years ago, the plan has been simplified, and the new and old block-plans side by side show marked differences. Division J has been removed; accordingly there is a longer campus extending to the farthest shops and the power house and elevators at the valley's edge; a new



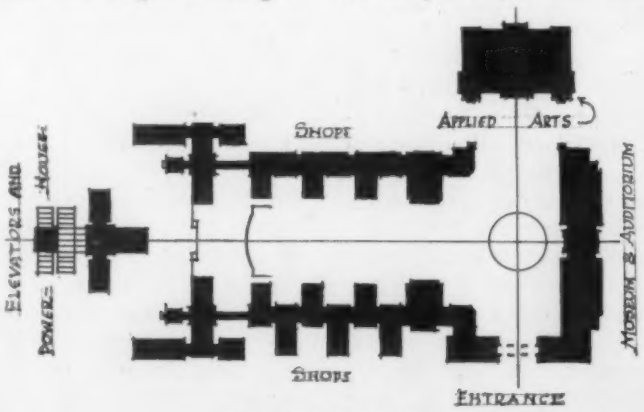
CARNEGIE SCHOOLS.
Group about the Campus. *The Composition Opened.*



CARNEGIE SCHOOLS, PITTSBURG.
The original plan submitted in competition. Palmer & Hornbostel, Architects.

Athletic Field is added, and the School for Women has been developed and connected by ramps and flights of stairs with the higher level of the larger buildings. The plan shows plainly these three groups, an arrangement necessitated by the irregular shape and contour of the ground. Each is a functional division of the schools and in architectural composition each is complete in itself.

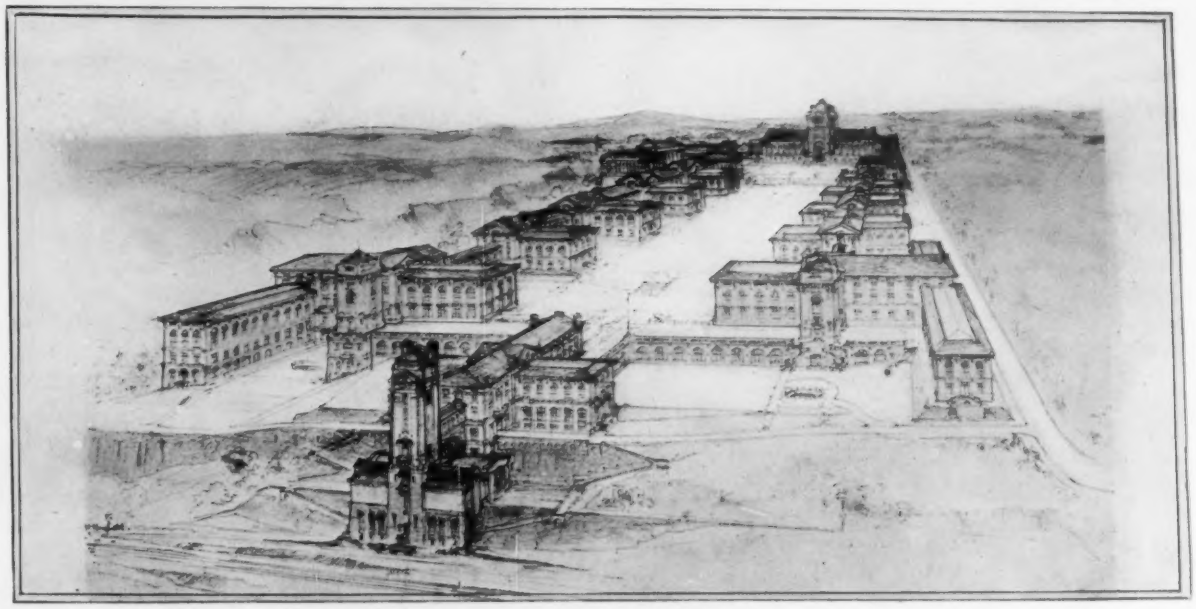
Of course most group-plans may be so divided, and it seems that this division or analysis should be the first step in studying them. Each group of buildings has its own conditions and requirements, yet certain fixed types of plan appear again and again; or, in other words, almost all group-plans are in whole, or in part, like some one of a very few ideal types. Such, for instance, is the *closed square*—a mediæval cloister perhaps, the buildings around an Oxford quadrangle, or an enclosed classic "Cour d'Honneur." A better term would be *closed rectangle* or even *closed polygon*, since the arrangement of any of these forms is the same in principle. Then there is the *open square, rectangle, U* or whatever we choose to call it, the same as the first but with one side omitted; or the *line*, perhaps along an



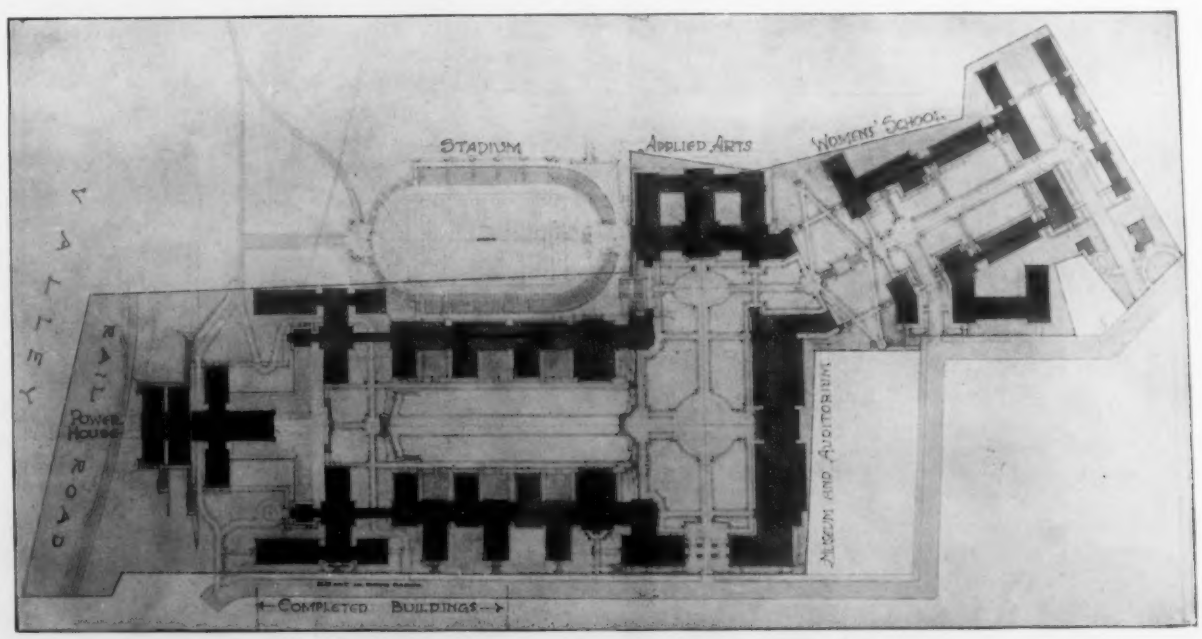
CARNEGIE SCHOOLS.
Group about the Campus.
An Unsymmetrical Composition on Two Axes.

avenue or on the side of a hill; or, more complex, the *unsymmetrical composition on two axes* instanced in the Carnegie Schools by the principal group around the campus. In this case one axis — along the ridge of the hill — passes through the entrance and is terminated or *closed* by the School of Applied Arts; the other starts at the

be *open* along one axis if for instance the power house and its tower were removed or placed to one side, so that from the museum auditorium at the top of the hill the central vista swept beyond the campus, across the valley with its railroad to the parks or buildings on the hillside beyond and so entirely outside the group.



CARNEGIE SCHOOLS, PITTSBURG.
Bird's-Eye View of Buildings as Grouped in Modified Plan.

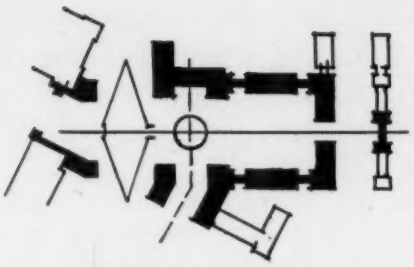


CARNEGIE SCHOOLS, PITTSBURG. MODIFIED PLAN.

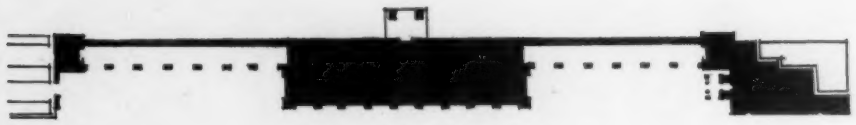
great tower between the museum and auditorium, extends down the campus and is closed by the tower for physical experiments at the power house. Both ends of both axes are *closed* by buildings of the group; in neither case does the vista along an axis extend between the buildings to distant objects. The composition would

Though the School for Women and Athletic Field were never built, with very little change this central group would seem complete. This is also true of the School for Women, like the first an *unsymmetrical composition on two axes;* or of the Athletic Field, a typical *U*, closed at the sides and head by the tiers of seats and the pavil-

COMPLETED BUILDINGS OF THE CARNEGIE TECHNICAL SCHOOLS, PITTSBURG.
Palmer & Hornbostel, Achitects.



CARNEGIE SCHOOLS.
School for Women. *An Unsymmetrical Composition on Two Axes.*

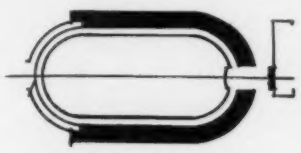


VILLA ALBANI, NEAR ROME.
A Line.

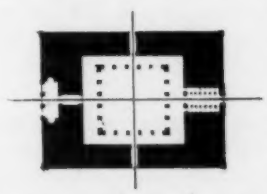
ion of the Applied Arts and open at the foot to the western hills across the valley.

As we have said, most group-plans may be subdivided in this way into separate elemental parts, more or less related by lines of circulation or by one or more buildings in common. Each of these parts we shall call a *composition*, as distinct from the arrangement of the entire *group*.

A *composition*, then, is an arrangement of several buildings and perhaps open spaces in such a way that all produce a single architectural effect. A composition must be complete in itself All buildings or natural objects necessary to this effect form part of the composition. Any outlying parts of the buildings themselves or any surrounding buildings that may be removed without hurting this effect are not parts of the composition, and it is generally possible from at least one point of view to see to advantage all buildings, open spaces, courts, trees or other objects included in the composition. A compound group-plan may be factored just as a compound expression in algebra is factored. The plan of the Palais Royal in Paris, for instance, may be factored into the *open rectangle* or *U* of the old "Cour d'Horloge" with the Place in front and the *closed rectangle* of the "Cour d'Honneur" and gardens. It is impossible to see these two at once, and neither would be injured by a separation.



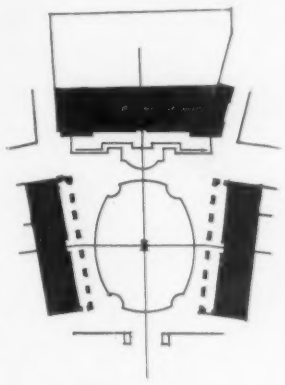
CARNEGIE SCHOOLS.
Athletic Field. *An open U.*



FARNESE PALACE, ROME.
A Closed Rectangle.

In contrast to this (if the long north and south wings, built last, by the way, are omitted) the buildings of the palace of Versailles form a single indivisible *composition;* the Cour de Marbre could not be detached from the buildings of Louis Quatorze, nor they from the Place d'Armes without utterly changing the effect of the group from any point of view.

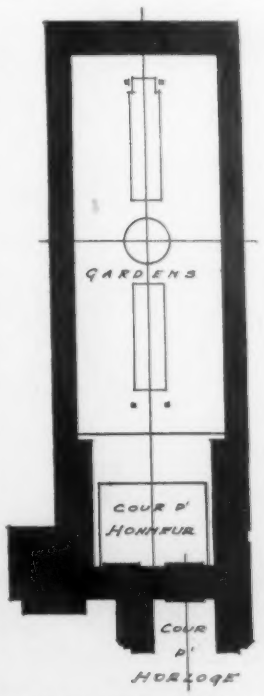
Gothic plans, too, may be analyzed in the same way. Generally the builders of the Middle Ages divided and subdivided their buildings, grouping them around many small open and closed courts, while the tenet of most modern architects is that a plan should be as simple as possible; that without the strongest reasons, division into separate compositions should be avoided. However, there are a few who dissent from this, and they have done such work that their opinion is not to be ignored. If we compare the Carnegie Schools with the Washington University at St. Louis we find two group-plans widely different. "Classic for the Classicists and Gothic for the Gothicists," the Pittsburg plan is claimed to be; but the Gothic characteristics are hard to find in plan as well as in detail, while the Washington University is made up of small groups and quadrangles, as haphazard and picturesque as those of Cambridge or Oxford. Gothic composition is essentially different from Classic, *picturesque* as against *monumental.* It has been said that Gothic buildings are irregular because they have been built piecemeal through successive ages, that the principles of composition are precisely the same for all styles, and that, if given a chance, a builder of the Middle Ages would have designed as regularly and symmetrically as a *logist;* but we are tempted to class this with such sayings — I quote one of the greatest architects of France — as that "The picturesque in a plan or building is the result of stupidities in composition"; that "The more mistakes the more 'picturesque' the result." True, the mediæval buildings are symmetrical at times, notably the cathedrals; but in these cases there was a strong reason for symmetry. Of this comparison later.



CAPITOL AT ROME.
An open U.

OXBURGH HALL, ENGLAND.
A Closed Rectangle.

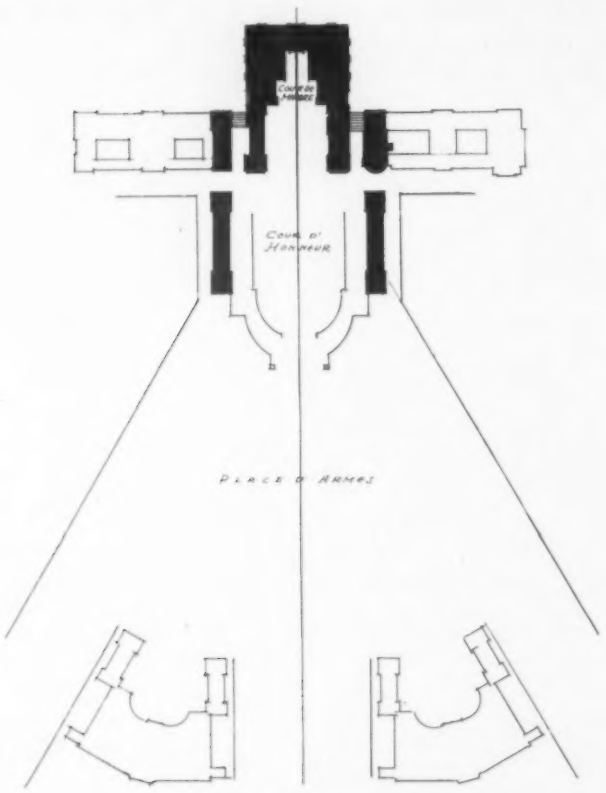
Among the Old World plans just instanced there seems to be a certain similarity of character, perhaps due to closely followed tradition. It is hard to see why American buildings should run the gamut of all these styles. Each man seems to have his own theory about the expression of modern and local conditions, so that each starts anew for himself instead of developing the style used by others before him. We have agreed on no fixed types as the French have for their school groups or town halls. Our college buildings alone range from the severest Roman Pantheons, with formal terraces and broad



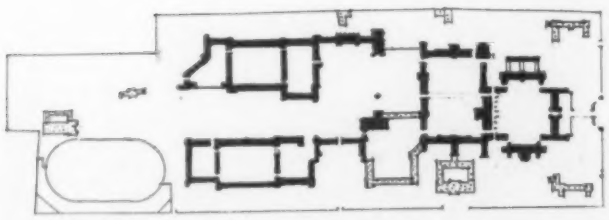
PALAIS ROYAL, PARIS.

COUR D'HORLOGE, PALAIS ROYAL, PARIS.
An Open U.

flights of steps, to a self-conscious haphazard of gables, out-Oxfording Oxford. Consequently our group plans, even for instance two designs in the same competition, are seldom anything alike. It might be interesting to compare a few of these group-plans, and to analyze their arrangement, to note the original features of each and show parallels in plans of other groups in Europe or America, or of *projets* never to be built. This will be the purpose of these papers.



PALAIS DE VERSAILLES.



WASHINGTON UNIVERSITY, ST. LOUIS.

AMERICAN DELEGATES TO THE INTERNATIONAL CONGRESS OF ARCHITECTS, LONDON.

SECRETARY of State Root has appointed the following named gentlemen delegates to represent our government at the International Congress of Architects: W. L. B. Jenney, William S. Eames, Francis R. Allen, George Oakley Totten, Jr., Frank Miles Day, George B. Post and Glenn Brown.

The Relation Between English and American Domestic Architecture.

BY FRANK CHOUTEAU BROWN.

THE HISTORICAL DERIVATION OF STYLE.

BEFORE taking up the definite consideration of the modern movement in English domestic architecture and then its effect and influence upon some of the most recent work here in America, it seems advisable to review in a more general way the relation borne by the older work to the domestic architecture that is being evolved to-day in both these countries.

It should be both interesting and instructive to thus follow out the development and growth of the present prevailing architectural styles, and to trace their relation to the work of earlier periods and to each other by the comparative illustration of some examples of old English buildings, and then some of the most modern domestic work of both countries. This seems to be essential in order to understand what bearing the earlier and what may be termed the "historic" styles of England have had in determining the predominating characteristics of this modern work. After considering the influence of historic styles, the effect that the materials employed have had in changing and varying the use of historic motives will next be taken up, and finally a few of the buildings showing the very beginnings of the new movement will be illustrated.

In the first place it must be remembered that the relation between these two periods is neither direct nor continuous. England has experienced the same retrogressive movements that have been sometimes even more strongly felt on this side of the water; and English architecture, during the dark period immediately preceding the modern Renaissance, was steeped as deep in vulgar, ostentatious, fussy, gimcracky ornamentation as was that of our own country.

The results to a stranger visiting both would be more noticeable in America, on account of the fact that in England there remain so many buildings of earlier times, and the scattered examples of more eccentric and modern type are not (except in certain localities, notably some portions of modern cities and certain suburbs developed within the last hundred years) so numerous nor so noticeable as here. In our country also the so prevalent and general use of wood has in itself done much to injure our architecture, as the very ease with which its surface is cut up and "decorated," as well as the transitory nature of the material, all tend to increase the contrast with a country where brick and stone, and their accompanying more conservative ornament and precedents, are more frequently used. In our western cities the effect is even more overpowering than in the older settled portions along the eastern coast, where there still exist structures erected by the early colonists, a few scattered buildings, forming our entire native vocabulary, upon which we have to rely for examples of historic or picturesque architecture.

In America we possess two principal historic precedents, both transplanted from Europe, though from widely different peoples and places. The first and most important of these was derived from the architecture of England. From that country we obtained the type, or

rather the two types, which, to within a few years, furnished the immediate and only historic material for the first structures of the colonists. Their more pretentious buildings were based upon precedents furnished by the Classic or Georgian architecture of England, from which was evolved the so-called "Colonial" style; which is merely a modification of the structures being built in England at the time or immediately before the time when the colonists emigrated; and our humbler dwellings were derived from the English cottage, itself a survival of still earlier Norman and Gothic periods.

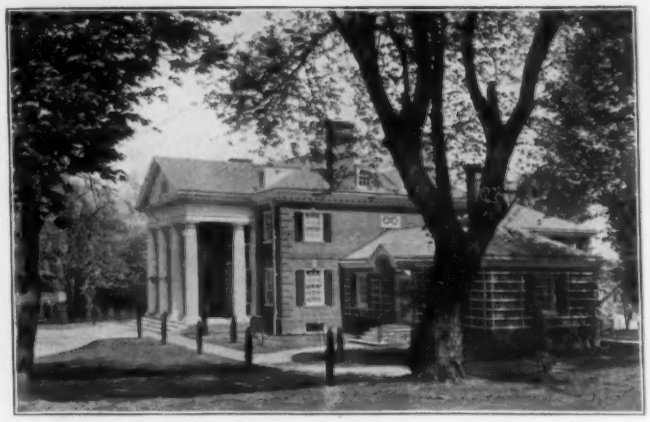
The only other transplanted style to which we are at all indebted is that provided us by Spain through the medium of the plaster and adobe mission buildings of California and the Southwest. When Spain sent her hordes of *conquistadores* to the new continent they were accompanied by many priests determined to found in this new and rich country a branch of their powerful organi-

1. HOUSE ON NORTH SHORE OF MASSACHUSETTS.

zation. These missionary fathers, by the help alone of uncivilized converts, erected huge groups of mission buildings, including churches and dwellings for priest, clergy and servants. They were generally patterned and laid out around a cloister, after the fashion adopted and used by their church in Europe for so many hundreds of years; and while the priest supplied by his memory and education the general type of plan and style of treatment, the natives furnished entirely the labor, methods of building and the materials of which these missions were constructed.

The picturesque remains of these missions exist to-day, long after Spain, with her soldiers and missionaries, has been swept from this continent, with sufficient vitality of type and such apparent relevance to their *locale* that within the last few years they have become the prototypes for a new style of dwelling that bids fair to become so immensely popular as to overrun the country, far exceeding its rightful boundaries of locality and climate.

Probably it is the increasing use of plaster and cement as a surfacing material in America that has called the attention of our designers to these mission buildings in the far West, and so they are furnishing motives, not only for the architecture of that portion of the country



2. HOUSE IN PENNSYLVANIA.
Charles Barton Keen, Architect.

where they logically belong, but structures based upon them and expressing the essential characteristics of this style are found even in conservative New England. (Fig. 1.)

From these two countries then, England and Spain, have we derived our oldest continental precedents for historic architectural styles, and of these two the latter has exerted no influence upon our buildings until within a small, and those entirely recent, number of years. The colonists from all other countries, even Holland, from whatever reason, but slightly influenced the development of our early architecture. So it is to England that we must revert for the precedents of substantially all of our present day architectural styles, and the history of her architectural development is, with but few exceptions, the history also of our own.

It is only in the earlier and grander American structures, those carried out in stone or brick materials, that the English Georgian style is correctly rendered or reproduced, and it is among this class of residences that we must look for the prototypes of the distinguished and dig-

3. COTTAGES BACK OF CATHEDRAL, PETERBOROUGH, ENGLAND.

4. KEEPER'S COTTAGE AND OLD STABLE OF HADDON HALL, DERBYSHIRE, ENGLAND.

nified dwelling illustrated in Fig. 2. In the later buildings we find more or less in evidence the results of the various influences formed by differences in climate and customs of living, although even then the derivation of the style of the structures is seldom in doubt for a moment.

While it is easy to trace the connection between almost any of the well known Colonial mansions of America and their English predecessors of type, and while all of the larger American churches were even more closely copied from individual examples erected in England by Sir Christopher Wren and his contemporaries, the smaller and humbler dwelling of the same period presents a more complex problem.

The development of this cottage treatment furnishes a most interesting and suggestive series of examples of the nice blending of two different English periods and styles, and their adaptation to the materials, climate and manners of living of another country and a different civilization, in a manner that is precisely analogous to the process by which the modern English architects have evolved their present domestic architectural style.

6. OLD HOUSE, NANTUCKET, MASS.

Although the transition is less obvious, no one can fail to realize when once the comparison is drawn, that the simplest American cottages were directly derived from the English prototype to which the same class of people had been accustomed in the mother country; and this English cottage is certainly of neither Classic nor Renaissance origin, nor has it ever been much affected by the work of this period, which only influenced the more pretentious architectural problems of the countries to which it was transplanted. The form and outline of the English cottage can be clearly traced from Norman times, and its development accompanies closely the development of the church architecture of England. The cottages along the street back of the cathedral at Peterborough (Fig. 3), although different in material, — plaster, brick or rough stone being used for the walls instead of the stone facing of Norman times, and a thatched or slate roof instead of the slate or stone of the earlier period, — are yet precisely similar in outline, form and treatment with some of the undisputed Norman houses, of which one or two examples still remaining in Lincoln may be best known. By referring to the illus-

5. OLD THATCHED TIMBER AND PLASTER COTTAGE, ENGLAND.

tration of the dwelling at the foot of the hill below Haddon Hall (Fig. 4) it will appear that this same type, after a considerable interval and at a period when Gothic architecture was distinctly in control, is still being reproduced; while among rural surroundings the same process is being carried on and the same type is being preserved, as in such an example as that furnished by the little plaster and thatched cottage next illustrated. (Fig. 5.)

In the relation between this building and the American type it is necessary to go back to some of the earliest Colonial cottages in order to find one that is sufficiently simple in outline to suggest its obvious relationship with some one of these examples of different English periods, such a typical one as the dwelling in Nantucket (Fig. 6), that, although built of a different material (wood), was yet unconsciously shaped closely after the modest English plaster or stone cottage. It is then only necessary to allow for the differences in material (which, as will soon be seen, are most important and distinctive in themselves), the one being plaster walls and thatched or slate roof, and the other clapboarded or shingled walls and roof,

7. COTTAGES NEAR PARISH CHURCH, PETERBOROUGH, ENGLAND.

to recognize the persistency and vitality with which this type is being preserved. As a matter of fact, with the exception of the porch at the entrance (a result soon produced by the different climatic conditions), the American dwelling is of substantially the same outline as the building at Haddon Hall or the suburban thatched and timber and plaster dwelling that follows it, and in this later example and in the other picture of a dwelling near the parish church in Peterborough (Fig. 7) is even found the prototype for the characteristic lean-to that appears again and again in the American building, that here occurs in English originals, combined in wall and roof lines with the composition of the larger body in precisely the same way.

This simple type of cottage was soon outgrown by the manner of life and by the commercial success and importance to which a few of the colonists of humble birth soon attained. The pretentious Georgian buildings possessed by the higher classes at once appealed to their imagination, and their endeavor was to reproduce at a small scale the characteristic ornaments and motives of this richer style, while still retaining, from a mere natural desire for creature comfort, the plan, living accommodation and arrangement to which they and their ancestors had been so long accustomed. The result was soon perceived in the construction of a form of dwelling occupying a middle space between the cottage and the manor house, and it is to this type that most of the modern Colonial architecture of America has persistently returned for precedent of plan and arrangement, although the most elaborate and ornate examples of detail treatment furnished by the real manor houses have not been sufficiently expensive to satisfy the demand for rich and ostentatious effects made by the various owners and builders of these latter-day dwellings.

These Colonial residences and structures form therefore the entire native "historical" atmosphere available for the further development of an American style in architecture. With this paucity of motive and lack of variety in style, along with the comparative isolation of the examples themselves and their location scattered along only a narrow strip of country abutting on the Atlantic, it is not to be expected that they could exercise such a determining influence upon our architecture as in England, where no locality is without a great number of old buildings, forming indeed the overpowering majority of extant structures in every vicinity, and where not only is the Georgian style well represented, but every preceding architectural historical period since and including that of the Norman occupancy of Britain. With all this amount of material constantly and universally at hand throughout all portions of the island, and with this great variety of native motif and precedent, along with the atmosphere that they form for the education of the practising architect, it was to be expected that England

8. PICTURESQUE PLASTER AND TIMBER COTTAGES, ENGLAND.

9. DETAIL OF OLD ENGLISH COTTAGES, SHOWING SLATING AND CHIMNEY TOPS.

10. OLD BUILDINGS AT ST. ANN'S GATE, SALISBURY, ENGLAND.

would sooner produce a distinctive and logical architectural type than would be possible in America, as well as one that would more fitly represent the history and surroundings of the English-speaking race.

The two most important factors in the evolution of the modern English architectural type of dwelling are, first, the influence of historic architectural styles; and, second, the influence of materials. It is the first of these that is being considered in this paper; and while it may not always be evidenced in the smaller, more modest and less pretentious English dwellings, in any larger structure or group of structures it increases in importance along with the size of the building.

Besides the two factors mentioned, modern English work is always quiet and "homely" in the best meaning of the word, — a quality that forms, it is true, an equally important part in most of the historic architecture of England, — which appears always fitted to its natural scenery and the customary surroundings of the English dwelling.

12. ENTRANCE, GOLDINGS, HERTFORDSHIRE, ENGLAND.

One other factor must be mentioned here, and that is the quality of picturesqueness that pervades so many old English compositions. Any number of examples are at hand, but possibly the illustration of the English hamlet with the two or three simple plaster, stone, brick and timber houses beside the stream that is illustrated in Figure 8 is as typical as any other and probably less hackneyed than many. This quality of picturesqueness does not always require such beautiful natural accessories and surroundings of foliage as here exist. Even the small portion of the cottage with its dormer and chimney tops shown in Figure 9 attains to this quality, although it must be confessed that to the foliage that partially obscures a portion of the structure and forms an important part of the composition should be attributed a great part of the effect. What, then, can be said of the group of buildings that form one entrance to the Close at Salisbury, known as St. Ann's Gate (Fig. 10)? Here there are no adventitious aids of natural history. Hardly indeed is there any foliage visible, and yet this group attains the quality of picturesqueness in as great if a different degree than any of those just seen. It is true that it is most difficult to secure this effect in new buildings,

11. GARDEN FRONT, COOMBS MANOR, ENGLAND.
George Devey, Architect.

and yet much modern English work does include it; and at least one architect, Mr. E. L. Lutyens, has done so, not once alone but many times, in such groups of buildings as "High Walls," Scotland, as "Munstead House" and as "Orchards" and "Fulbrook House" in Surrey.

The English historical precedents that have most affected the modern architectural expression of that country divide broadly into two types: first, the Classic, to which the Georgian period gave the last insular expression; and second, the Gothic, with its two definite subdivisions, the Elizabethan and Tudor Baronial styles, along with the many minor expressions which will be found in connection with the smaller English cottages.

With few exceptions the larger modern country mansions of England will belong to one or the other of these two first-mentioned classes, and generally with considerable definiteness of type. For instance, under the first might be classed John Belcher's house in Pangbourne, called "The Towers," already well known by illustration, along with much of the work of Leonard Stokes and Arnold Mitchell. Under the second head might be

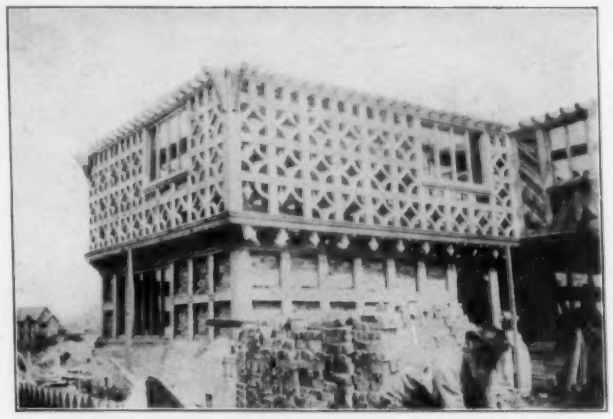
classed such distinctive examples of historic style as Barrow Court and Rotherfield Hall, both by F. Inigo Thomas, and many of the houses designed by Ernest Newton, while the illustration of the Garden Front at Coombs Manor (Fig. 11), by George Devey, will show a picturesque example, and in the detail of the entrance at Goldings. Herts (Fig. 12), by the same architect, an even more exact reversion to historic style is presented.

In the smaller domestic architecture of England these same styles and periods are suggested, but with less of an insistence upon their characteristics of style or historic period. There is more freedom in their composition; and other important determining characteristics, those furnished by the material employed, have been allowed to exert more of their influence upon their design.

It should here be noted that there is one historical

14. CONSTRUCTION AND FRAMING OF PLASTER AND HALF-TIMBER COTTAGES, PORT SUNLIGHT, ENGLAND.

style where the material forms its most distinctive characteristic, and that is the so-called "half-timber" method of construction, where a heavily framed structure is filled in with brick (Figs. 13 and 14) and then (generally) plastered between the timbers upon its outside. The difference in color between the white plaster and the dark age-stained timber is so startling that it is seldom modernly employed on large buildings or in very eccentric designs. There is great danger in using half timber in modern work on account of this very fact, which then becomes the more apparent; as in the old work the timbering was not only less regular and exact in the first place, but during the intervening time it has further shrunk or sprung and settled until even the most regular patterns have become irregular, and no two repetitions of a design are exactly alike. This diversity does much to remove the sense of insistent repetition and monotony that would be caused by the same structure built anew,



13. HALF-TIMBER CONSTRUCTION OF COTTAGES, PORT SUNLIGHT, ENGLAND.

with all our modern exactness of workmanship and mechanical inartistic excellence. A suggestion of monotony is evident even in the picture of the gateway at Speke Hall (Fig. 15), despite the age of the structure, its surroundings and the interest incited by the point of view, selected so cleverly to break up and partially obscure those portions of the wall surface where the most repetition in timber design is employed.

But while the half-timber architecture of England was mostly confined to smaller dwellings, there are one or two historical precedents for its use in such a large country house as Chelmwood Manor, by A. N. Prentice, among the most notable being Smithells Hall in Lancashire, and Little Moreton Hall, Cheshire, of which a view of the entrance from the courtyard is shown in Figure 16.

This style then is not only historic, but it is further available to-day by the use of those same materials. The very ease with which it may be employed, and with which an effect aping that of the old work may be produced, makes it, however, a most dangerous weapon for the architect to use, — a weapon that is not only double edged, but is more than likely to turn upon him with unfortunate results. Note in the new American residences next

15. ENTRANCE, SPEKE HALL, ENGLAND.

16. LITTLE MORETON HALL, CHESHIRE, ENGLAND.

illustrated how in the one (Fig. 17) the use of half timber is restricted to a comparatively small portion of the wall surface, and in the other that it is used in the simplest designs, substantially only upright posts being shown, except in the gables, where a certain accent or emphasis of effect was undoubtedly desired by the designer. It should be remarked how in both these examples the half-timber portions boldly demand so much of the attention of the onlooker that he is little likely to notice the interesting use of brickwork and its texture on the less demonstrative portions of the wall surface, and this brick material will be even less seen when, as in the larger country house, the proper surroundings of shrubbery that it demands are sufficiently grown to detract from the present baldness of its settings and so materially enhance the charm of the composition. The half-timber surfaces, restricted as they are in the smaller residence (Fig. 18), which is evidently placed in closer proximity to city surroundings, are still sufficient to require a second look before the observer is able to appreciate the very interesting quality of the accompanying brickwork, even though the brick wall surfaces are laid in Flemish bond with wide white joints, — a method that furnishes the most interesting and expressive use of the material that is possible on a plain unbroken surface. This house suggests an interesting employment of brick in the water table and in the design of the chimney tops, the latter especially a portion of the house upon which the English architect bestows much care and attention, and that is so disregarded by his American contemporary that he frequently leaves their design and construction entirely to his mason.

The English designers recognize, as a rule, the difficulties attendant upon the use of half timber with plaster, and employ these materials together very seldom or upon only a small portion of the building, so as to accent or bring out some especial motive of the composition, and this restraint would with advantage be even more wisely copied by the architects of this country.

There seems to be no real reason why the historic styles of England are not actually as much at the disposal of an English-speaking race in another country as they are in the country that first produced and developed them; always considering the further and important factors of a required similarity of climate and surroundings to that for which they were intended, and to which it may be said they are almost alone adapted. There is, however, no doubt that the Georgian architecture is more directly ours by right of transplantation than the Gothic, as it was only the former that possessed any vitality at the period when the American people voluntarily cut themselves off from their mother country, and it was directly upon the architecture of the period of the Georges and the few immediately preceding years that the early Colonial mansions were founded.

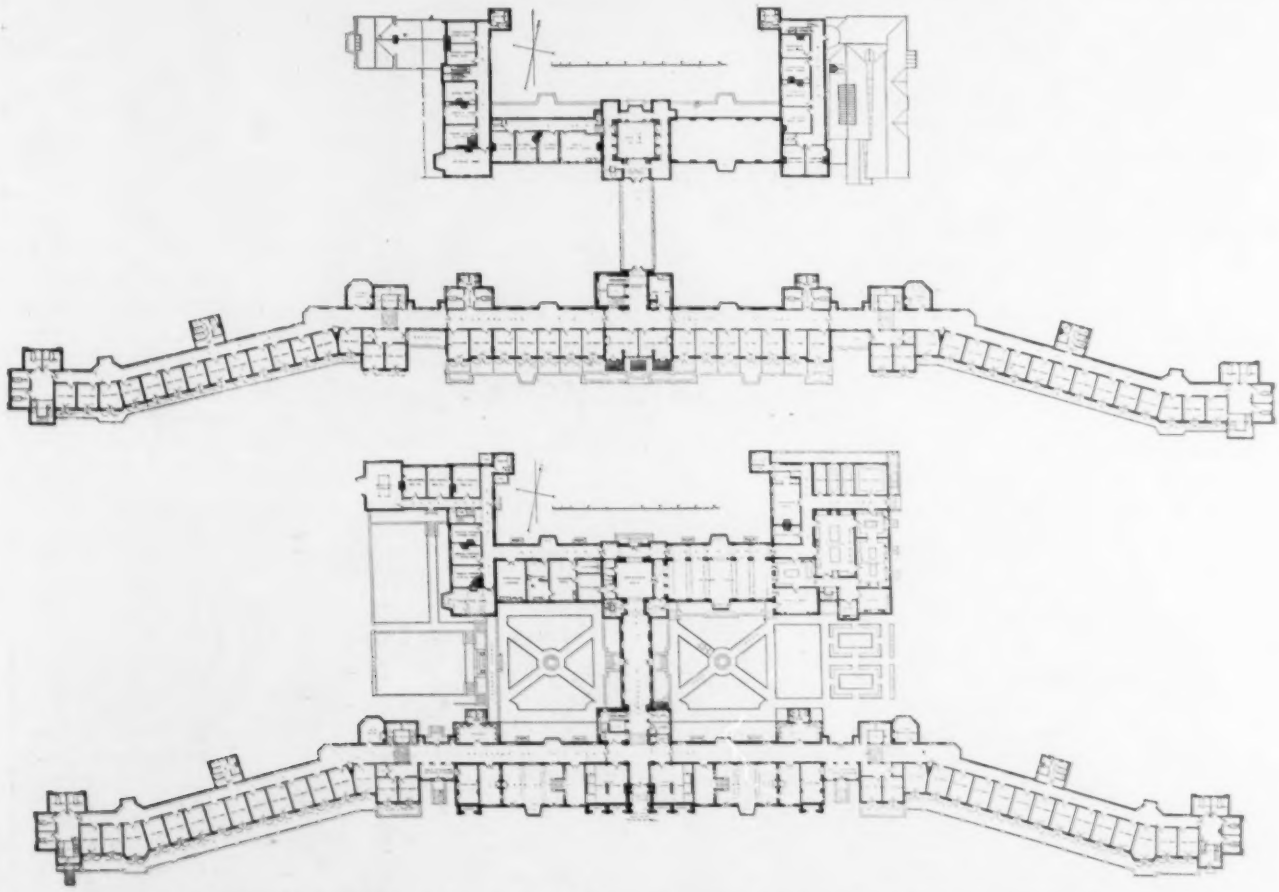
17. HOUSE AT WYNNEWOOD, PA.
David K. Boyd, Architect.

For an historical style, then, we ought rightly to revert to the Georgian as a direct ancestor of our own lighter Colonial. And for this very reason it is that a too slavish copying of the Gothic or Elizabethan forms of an architectural style, or the use of half timber in a too servilely historic manner seems exotic and unnatural in this country. No matter how large the Elizabethan structure or how modest the half-timber one, no matter how carefully the surroundings and accessories are devised to strengthen and carry out the atmosphere of the building itself, that atmosphere still remains foreign and unnatural to the spirit of the countryside and to the innate unconscious standards of the beholder.

18. HOUSE AT DETROIT, MICH.
Stratton & Baldwin, Architects.

The King's Sanatorium at Midhurst, England.

TUBERCULOSIS is no new disease, but sanatoriums for the treatment of consumptive patients are quite a development of our own day, for it is only within the last half century that the possibility of curing consumption has been recognized. Till quite recent years the idea of exposing a delicate person to all the variations and inclemencies of the weather was scouted as madness, yet the results achieved, more particularly in mid-Europe, prove beyond doubt the excellence of the treatment.



GROUND AND FIRST FLOOR PLANS, THE KING EDWARD VII SANATORIUM AT MIDHURST.

In a hospital building of any kind innumerable points of planning are governed by medical or surgical requirements; and though perhaps in respect of domestic houses too much has been said about the influence of aspect, arrangement, etc., it is essential in a hospital building, where the body resistance of the inmates may be taken at its lowest point, that everything tending in the smallest degree to their comfort or welfare shall be studied; and with sanatoriums this is especially the case. The ruling requirements are pure air and sunlight, and everything in the building has to be carried out with those two requirements in view. Dust is the devil. It is a fact that the bacillus of consumption finds a ready haven in any dust,— living as long as two and one-half months even in the dust of an ordinary room,— so that not only must the site of a sanatorium be free from dust, but every precaution has to be taken in the interior to prevent the accumulation of dust, this end being secured, as in hospitals, by rounded angles to all rooms, absence of moldings and impervious walls and floors. As the sun is so potent a factor in the case, the patients' rooms must have a sunny aspect and be ventilated with a flood of fresh air. It must be remembered, however, that although the most delicate patient can be kept out of doors in all weathers with impunity, provided the exposure is constant, it is necessary to guard against draughts of any kind, and winds also, as these bring on coughing, which is always bad. Moreover anything which tends to excitement has to be avoided. This, again, finds its recognition by the architect in planning a sanatorium. Recreation halls are for sparse use, and dining halls for meals only, because patients here congregate, and the air becomes appreciably infected and deteriorated.

With this short preface, then, on the ruling factors in a sanatorium we may turn to the splendid building — selendid both as a piece of architecture and from the point of view of its planning — which has just been completed near Midhurst, in Sussex.

Two or three years ago Sir Ernest Cassel placed £200,000 ($1,000,000) at the disposal of the king for

CENTRAL ENTRANCE, PATIENTS' BLOCK,
THE KING EDWARD VII SANATORIUM, MIDHURST.

WEST END OF PATIENTS' BLOCK,

GENERAL VIEW OF SOUTH FRONT, PATIENTS' BLOCK.

NORTH FRONT, ADMINISTRATION BLOCK, THE KING EDWARD VII SANATORIUM, MIDHURST.

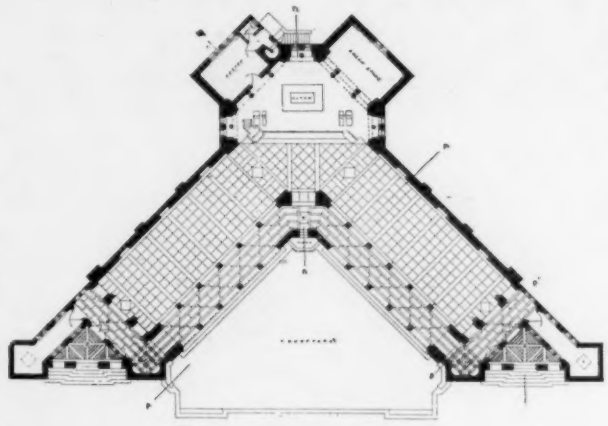
THE CHAPEL.

LAUNDRY AND ENGINE HOUSE, THE KING EDWARD VII SANATORIUM, MIDHURST.

devotion to whatever philanthropic purpose he might have in view. His Majesty decided on the erection and endowment of a sanatorium for the class above the poor — clerks, governesses, shop assistants, etc. — and a competition was held for the best essay on the subject, the first prize being £500 ($2,500). This essay competition was won by Dr. Arthur Latham, associated with Mr. William West as architect, but, later, the design and planning of the building was placed in the hands of Mr. H. Percy Adams, F. R. I. B. A., an architect of wide hospital experience. This latest work of his at Midhurst is a great achievement. As a piece of brickwork design it merits special attention, the effect of the alternating red and gray bricks, with interspersions of stone, being very happy.

The site is nearly five hundred feet above sea level, commanding a magnificent view of the South Downs and backed by a fine pine grove.

The plan of the building is roughly an inverted Y — thus, Y — the top or north portion being occupied by the administration department and the two arms by the patients. As detailed particulars of the internal arrangement have already been given in the issue of THE BRICKBUILDER for August, 1904, it will not be necessary to repeat them here. Suffice it to say that the administrative portion is planned on lines familiar to hospital architects, a feature being made of the entrance hall, which has a gallery around, paneled in teak. On the east side of this entrance hall is the dining hall. This is lined entirely with Doulton's Carrara ware, the ceiling being plastered and the floor formed with slabs of York stone. The heating of the dining hall is on the old Roman system, the floor itself being warmed by steam pipes laid in channels below the slabs. This same system is adopted also for the chapel, to be described later. The administrative block, in addition to the rooms for the medical and ordinary staffs, has accommodation for thirteen nurses and twenty-four servants.



GROUND PLAN, THE CHAPEL.

The patients' block, connected with the other by a wide corridor one story high (with a flat roof), comprises three distinct portions — a central block with two wings at an angle.

It should here be stated that the sanatorium is intended to accommodate one hundred patients, of two different classes. The better-class patients will occupy the first floor of the center block, fourteen bedrooms (seven for each sex) being provided, together with two sitting rooms, four bathrooms, a nurses' service room and service lift; each bedroom is fourteen feet by eleven feet six inches, by eleven feet high (allowing 1,750 cubic feet per patient), and opens on to a balcony nine feet wide. Above, on the top floor, are rooms for patients of the humbler class who are too ill to leave their beds. The ground floor of this center block is occupied by two large recreation rooms, two therapeutic bathrooms (fitted with apparatus for spray or douche, and each having four separate dressing compartments, all lined with white glazed tiles), these rooms being arranged on either side of the entrance.

The wings of the sanatorium are devoted to the humbler-class patients on ground and first floors, the men occupying one wing and the women the other. The ground floor is raised seven feet six inches, so as to allow for a covered promenade. There are thirty-two bedrooms in each wing, varying in size from sixteen feet by eleven feet six inches, to thirteen feet by eleven feet six inches, and all eleven feet high, opening on to balconies eight feet wide, paved with red tiles. The bedroom floors are of teak polished with wax, and the walls plastered and covered with a washable paper, all woodwork being white enameled. These bedrooms, it will be noticed, run in front of a corridor and have windows opening from floor to ceiling so as to secure the most ample ventilation; the upper part of the window is of hopper form, with French casements below, specially designed to prevent rattling. Shutters and canvas sun blinds are arranged outside. Hot-water radiators are installed in the bedrooms, and the furniture is rounded in every part, inside and out, and polished; the wardrobes even having rounded tops — all this of course to enable the rooms to be kept free from dust.

It will be seen that each class of patients has separate access to the grounds, the therapeutic bathrooms, the dining and recreation halls, consulting rooms and cloak rooms.

At different parts of the site are the laundry, boiler house and engine house (connected to the main building by a subway), post-mortem, mortuary and research block lodges and cottages; but by far the most interesting of these disconnected buildings is the open-air chapel. This is quite unique. In plan it takes the form of a V, pointing north and having an open arcading on its inner or south sides, the men and the women in the one and the other arm or nave, the pulpit being placed in the hexagonal chancel (which is domed). In fine weather, however, the patients will occupy the terrace enclosed between the arms of the chapel, and for this purpose an additional open-air pulpit has been provided at the inner junction. Heating, as already stated, is from the floor.

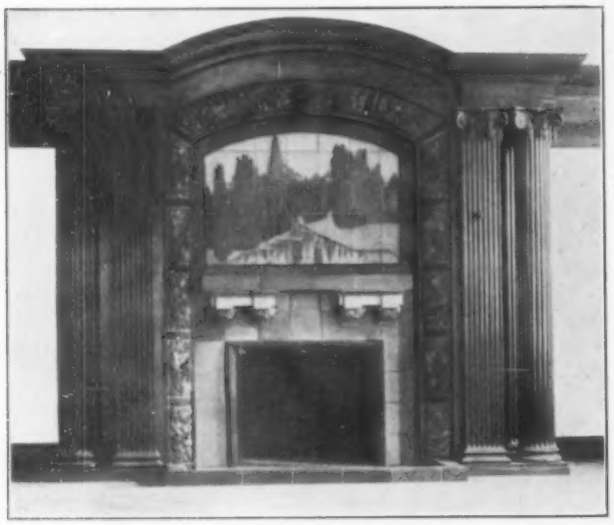
Altogether the sanatorium is a most notable building. It was opened by His Majesty the king on June 13. The cost is not stated, but it is not far short of £140,000 ($700,000).

[The photographs illustrating this article are the copyright of the *Architectural Review* of London.]

Editorial Comment and Selected Miscellany

MANY ARE CALLED.

WHEN the American Institute was founded some fifty years ago architecture was a polite accomplishment shared between a few gentlemen of leisure and ample means and a restricted number of intelligent carpenters armed with copies of Vetruvius. To-day it has become one of the most popular professions and presents alluring possibilities to the young men who yearly crowd our architectural schools. Especially has it grown to be considered an ideal calling for a man blest with wealthy relatives and a good college education. We have no statistics at hand by which to make comparisons, but the proportion of architects in this country is undoubtedly



FAIENCE FIREPLACE AND MANTEL EXECUTED BY THE ROOKWOOD POTTERY CO.

large, and there are certainly a great many of them in all our principal cities who are eager for work and who have prepared themselves by years of hard study. But at the risk of taking rank among the confirmed pessimists we are sometimes inclined to doubt whether architecture as a fine art is on the whole as much appreciated in this country as it was a century ago. Certainly the average character of our private houses is not as high to-day as it was in the early part of the last century. We have larger opportunities, and in structural ways, the use of materials, the schemes of planning, adaptability to purpose, we have advanced enormously; also, there are architects in this country who are head and shoulders above anything that was thought of in the past and whose work is of a kind which will endure for generations to come. There are more good architects in the aggregate now than ever before, there are more good buildings than ever before, but there are also a great many more bad ones, and there are every year perpetrated more architectural monstrosities than were put forth in the whole period between the Revolution and, say, 1830. That was not a golden period of architecture, but what was done was done on the whole well and thoroughly. Few buildings of public importance were erected, but when they were designed there was thought and care given to them and there was an appreciation evinced by the public generally such as we often look for in vain to-day. The most insidious tendency which our national art has now to combat is the desire to do things hurriedly, to get them done and out of the way and to tackle some new problem. We must keep our ideals very high if our national art is to grow. Few can ever wholly compass those ideals, but all the more reason for cherishing them as guiding impulses.

DETAIL BY WINKLE TERRA COTTA CO.

FAIENCE PANEL OVER MANTEL.

Raymond F. Almirall, Architect. The Grueby Faience Co., Makers.

REINFORCED BRICKWORK.

IT may not be possible for San Francisco to build as extensively as it should do of reinforced concrete, for unfortunately there are too few builders familiar with its uses, but there is one closely allied method that its builders should know. I refer to reinforced brickwork. Broken stone for ordinary concrete may be difficult for them to obtain, but the bricks are there on the spot, and the steel wire or plain steel rods can be quickly gotten. No expensive lumber false work is necessary, and by the addition of the steel an eight-inch wall will be better and stronger than the plain brickwork of twice that thickness, and for curtain walls a four-inch wall would be better in many instances than one of eight inches.

Major Stokes-Roberts, of the Royal Engineers, has put up some remarkable examples of

DETAIL BY CHARLES A. SMITH, ARCHITECT.
Indianapolis Terra Cotta Co., Makers.

water tanks in reinforced brickwork for the British Government. He uses light brick walls with telegraph wire reinforcement to stand the thrust of tons of water. He makes a nine-inch reinforced wall do what no plain twenty-inch wall could do with safety without the steel, and he suggests the use of still lighter masonry. It is the principle of the wire-wound gun applied to brickwork. The walls are laid up in cement mortar like any ordinary wall, excepting that wire ties are left projecting from the joints, and to these are bent light rods or wires along the surface of the brickwork. Over this steel network a coat of cement mortar is placed, and the result is practically a reinforced concrete wall. Such a wall could be bulged or twisted by explosion or earthquake, but it could not collapse. It is knitted together and to the floors and columns with steel stitches that will not rip, and, most important of all just now, this work can be done by the ordinary mechanic employed by any careful builder. The result is a wall that will defy fire, water, earthquake and the tooth of time.

STABLE FOR E. A. SHEARSON, ESQ., BELLE HAVEN, CONN.
H. C. Pelton, Architect.
Roofed with Old Mission Tile made by Ludowici-Celadon Co.

THE INCREASING USE OF THE DOME.

THE Christian Science Church which has just been completed in Boston is a monumental structure designed in the Renaissance style and crowned by a lofty dome which forms a very prominent feature in the distant views which can be had of it from across the Back Bay Fens and beyond the Charles, even though the building is hedged about at present by a very densely built apartment house district. It is understood, however, that ultimately the surrounding buildings will be removed in such manner as to open up a suitable vista for a very imposing architectural effect. The use of the dome in this connection is certainly to be encouraged. There is hardly any architectural feature quite so effective or quite so satisfactory, either near to or from a distance, as a rightly designed dome. Indeed, we would almost say that any dome possesses a dignity and monumental effect even when carried out with poorly designed details. The church builders of this country seem to have been loath to adopt the dome. It might be an interesting ethnological study to determine why the English architects of the time of Sir Christopher Wren saw fit, while adopt-

AN ENTRANCE TREATED IN TERRA COTTA BY NEW YORK ARCHITECTURAL TERRA COTTA CO.

HIGH SCHOOL, WINCHESTER, MASS.
Herbert D. Hale, Architect.
Built of Hydraulic Press Brick.

DETAIL BY PERTH AMBOY TERRA COTTA CO.
George B. Post & Sons, Architects.

ing the forms of the Italian Renaissance in their churches, to at the same time apply these forms to the principle of the Gothic spire. At any rate, the spire came to this country with the first settlers and stayed here almost without a rival until within a very few years. A more illogical, cumbersome and impracticable architectural feature could hardly be imagined than the kind of spire which is represented by the Orders piled one above the other in the conventional Colonial style and capped by a wooden pyramid. The probabilities are that the reason for the few domes which exist in this country can be found in the timidity of our early builders and their unwillingness to construct in wood a form which was so peculiarly stone in its character, though for that matter this did not deter them from adapting stone forms to all the Colonial architecture. But upon consideration it does seem a little strange that with the enormous development in the use of steel so few of our churches have seen fit to adopt the domical form. The low Pantheon-like form has been used repeatedly, and in fact is associated with a great many of the Christian Science buildings, but the church in Boston is a true dome in design, with a colonnaded drum and a lantern upheld by a structure which, in appearance at least, shows an articulated ribbed design. This country is surely becoming so rich that the mere cost of a dome would not be a detriment to its adoption for a monumental structure.

PRESBYTERIAN CHURCH, ST. NICHOLAS AVENUE AND ONE HUNDRED AND FORTY-FIRST STREET, NEW YORK.
Built of Roman Buff Brick made by Ohio Mining & Manufacturing Co.
Ludlow & Valentine, Architects.

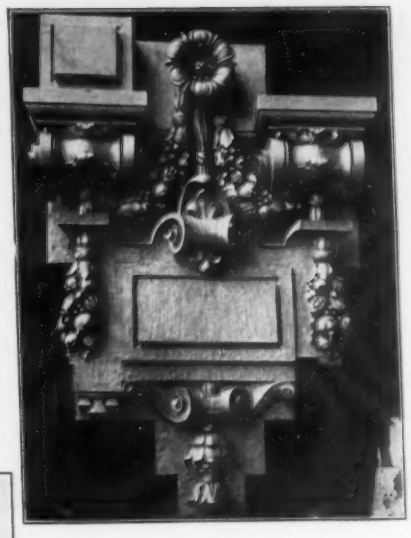
KILLING THE GOOSE.

THE bricklayers' unions are probably the most highly organized and successful of any of the labor organizations, and they have succeeded in raising the wages of bricklayers from $1.75 a day, a price which obtained not so very many years ago, to prices which in some cases run as high as $8 and $10 per day. The natural result of a policy of this sort is to make it harder to use brick, not merely because the cost of the work is increased so much, as on account of the capricious temper of the unions themselves, who are so prone to strike on trivial and unnecessary provocation, holding up the work and creating conditions which do not come about with the employment of some other materials. The Italian laborer has in some of our cities almost driven out the Irishman. If the labor unions are not careful, the Italian mason will win a similar victory among the bricklayers. We have within a short time known of several instances where buildings were proposed to be built of brick, but where for no other reason than fear of interference by the unions brick was abandoned and a combination of marble with concrete backing adopted in its place; and the high prices which have ruled in some of our cities have resulted in much less brick being laid than would otherwise be the case. A brick mason now nominally receives the highest wages that are paid to any mechanic of his stamp; but because of the uncertainty of the unions, the number of working days is greatly diminished and the average wages of the brick mason are not so materially more than the average amount paid the other mechanics, taking into account the periods during which he is not employed at all. If the wages were reduced to a fair relative price, there is no doubt but what the amount of brickwork in our buildings would be greatly increased and the actual as distinguished from the nominal wages of masons would be considerably more than at present. It is unfortunate that the trades' unions have so seldom shown a capacity for objective action. The immediate return in dollars and shortness of hours seems to be the whole aim of the agitators, and much of the development of the concrete industries of late years has been due, not to the intrinsic cheapness or excellence of material, but to the fact that it can be mixed and laid by unskilled labor free from the manipulations of a walking delegate.

DETAIL MADE BY NEW JERSEY TERRA COTTA CO.

PROFESSIONAL PROGRESS.

THOUGH some of our legislators may be wofully deficient in the mere rudiments of architectural good taste and quite ready to assail the judgment of a trained architect, it is none the less a fact that the architectural profession has won its way to a high rank in this country. If our architectural societies fail to exercise the influence on public taste which might be expected it is no one's fault but their own. The public, especially in our greater eastern cities, has come to look upon architecture as a specialized profession, the practitioners of which are justified in claiming a deciding voice in all matters of public art. Furthermore, notwithstanding the extreme specialization which has produced so many excellent decorators, furniture designers, carvers and other art craftsmen, much as a means of earning a livelihood as to properly fit them for work in other lines. The education of a landscape designer is no longer considered in any sense complete without a greater degree of architectural training than some of our best architects were able to obtain in their youth. There is also arising in this country a growing demand for men of appreciation to take charge of museums and art collections. A preference is inevitably given in such cases to a man with architectural training. The Acting Director of the Boston Museum of Fine Arts is an architect in active practice. The heads of all of our architectural schools and of a number of our art schools, so called, are architects who have been trained abroad and have had experience in architectural work. The man who has been responsible for perhaps the best furniture which this country has produced, who indeed almost created the severely simple style of work which has found so much favor of late years, was an architect by training, studied abroad, and was employed in Mr. H. H. Richard-



DETAIL BY GEORGE B. POST & SONS, ARCHITECTS.
Atlantic Terra Cotta Co., Makers.

ROCHAMBEAU APARTMENTS, BALTIMORE, MD.
E. H. Glidden, Architect.
Faced with Ironclay Fireflashed Brick made by Ironclay Brick Co.

DETAIL BY STANDARD TERRA COTTA WORKS.
Townsend, Steinle & Haskell, Architects.

DETAIL BY WATSON & HUCKEL, ARCHITECTS.
Conkling-Armstrong Terra Cotta Co., Makers.

architecture is to-day, more than ever, considered the mother art, which includes all of these, and the architect, if he is equal to his opportunities, must be a man whose mind is trained to judge of the relative values and importance of all the various forms of art which enter now into civic and private life.

An evidence of the tendency of the times is afforded by the numbers of young men who are now studying architecture, not so

son's office. The kind of mental discipline which develops an architect is the sort of finish which makes the designer in any of the art industries most valuable. There is also a growing demand for architectural services in the designing of public monuments in association with sculptors. To one who is trained in observing details it is usually not at all difficult to say whether or not the pedestal, settings and architectural accessories of a sculptured monument have or have not been designed by an architect, and it is no more than fair to add that almost without exception the successful monuments have been the work, not of sculptors, but of architects.

Architecture as a part of a liberal education is receiving a consideration it never had before. Harvard College for many years maintained a most excellent course in the study of architecture as a fine art, and many a graduate now in a position of trust and profit has had his life made happier and more enjoyable by the teaching of men like Charles Eliot Norton, and the study of architecture. Indeed we know of no profession which offers so many attractions to one desirous of cultivating the best side of his appreciative nature.

CARTOUCHE FOR POST OFFICE BUILDING, HASTINGS, NEB.
Northwestern Terra Cotta Co., Makers.

THE BRUGUIERE HOUSE, NEWPORT.

THIS new house, of which Edward Payson Whitman is the architect, and which is illustrated in the plate form of this issue, is most imposingly situated in the fashionable part of Newport. The house is built of red brick, except that the trimmings, including the great columns on the water front, main cornice and balustrade and the terrace balustrade, are of white glazed terra cotta, making a beautiful and harmonious combination. The terra cotta was manufactured by the Excelsior Terra Cotta Company of Rocky Hill, N. J.

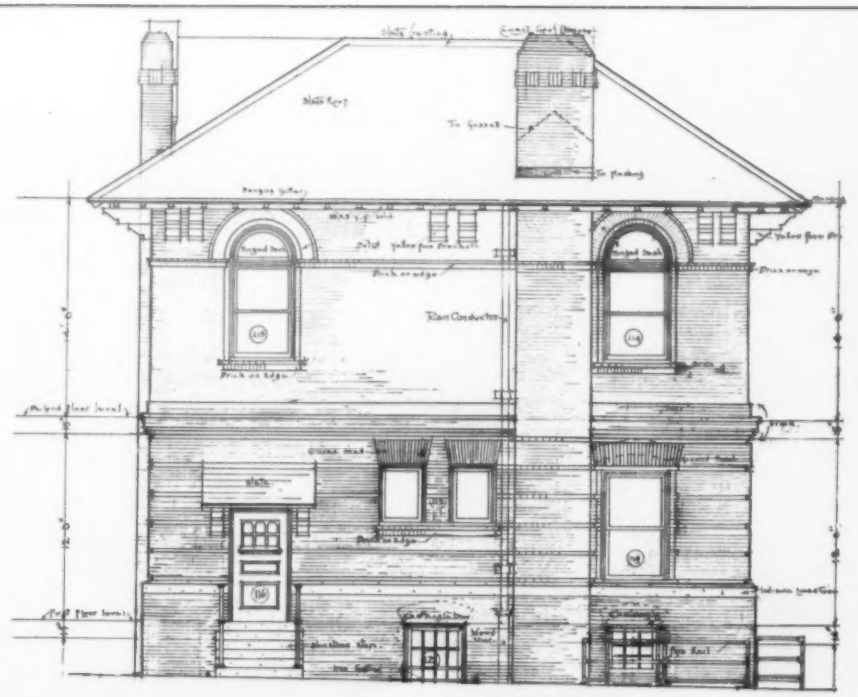
DETAIL BY BETHUNE, BETHUNE & FUCHS, ARCHITECTS.
Excelsior Terra Cotta Co., Makers.

DETAIL BY JOHN E. KIRBY, ARCHITECT.
South Amboy Terra Cotta Co., Makers.

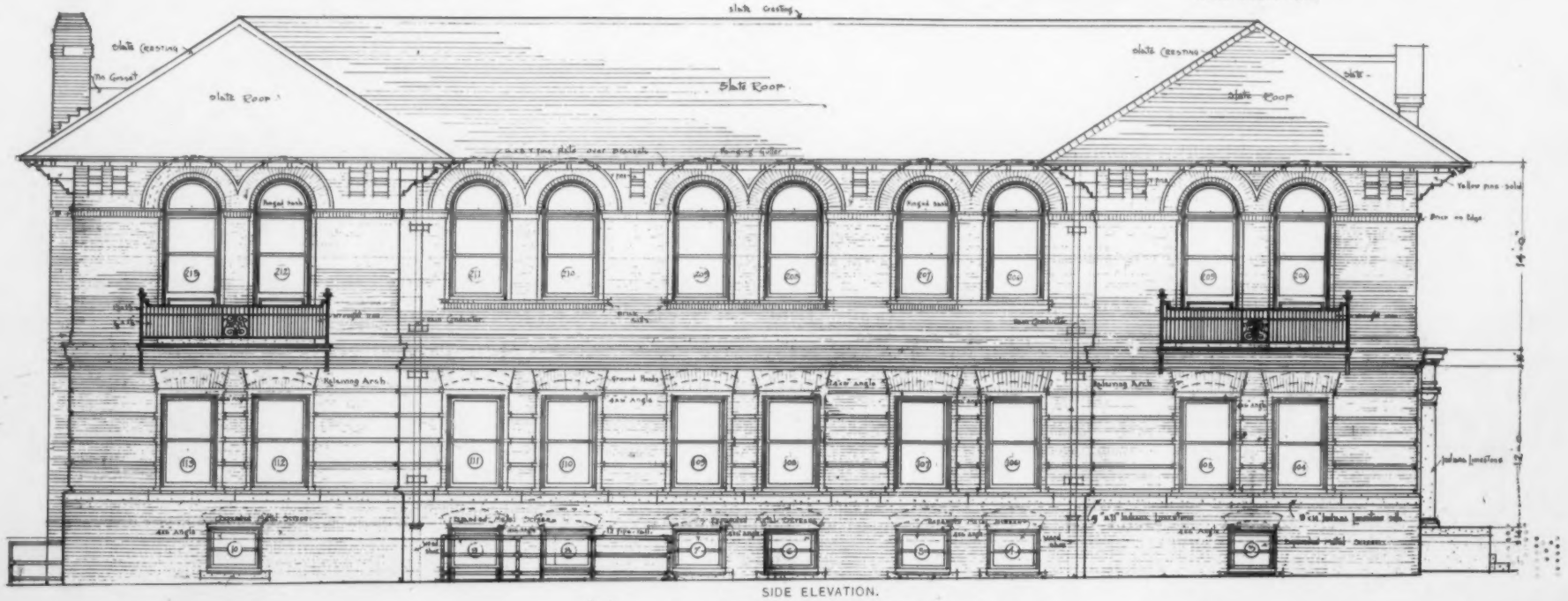
IN GENERAL.

As indicating the growth of the enameled brick business in this country, and its diversified use, it is interesting to note that the American Enameled Brick and Tile Company will supply over one million of their bricks for the following new buildings: Courthouse, Bronx, New York; Plaza Hotel, New York City; Schoolhouse No. 19, Yonkers, N. Y.; extension to German Hospital, New York City; new power house, Thirty-ninth Street, New York City (requiring over one-half million); exterior of a new apartment house, Boston; Home for Soldiers, Togus, Me.; new insurance building, Hartford; railroad station, Bangor, Me.; large new power house, Cleveland; new railroad depot, Pittsburg.

FRONT ELEVATION.



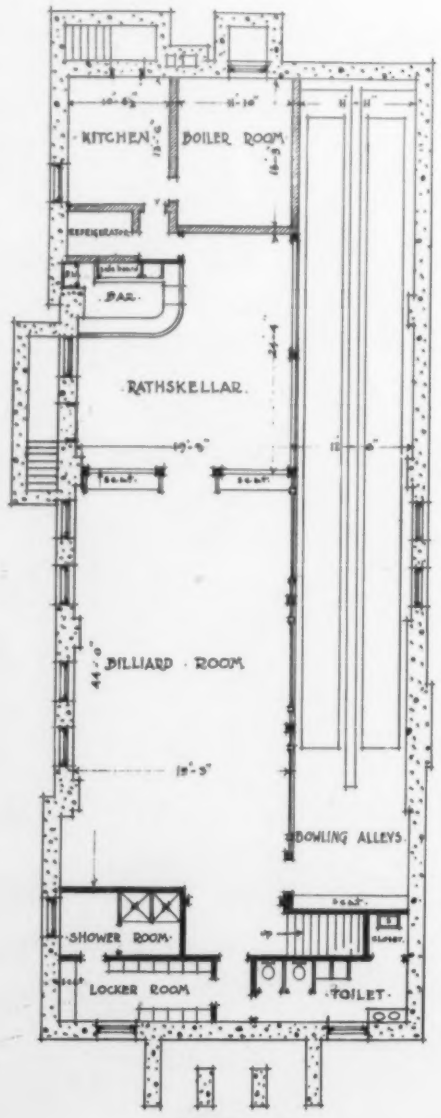
REAR ELEVATION.



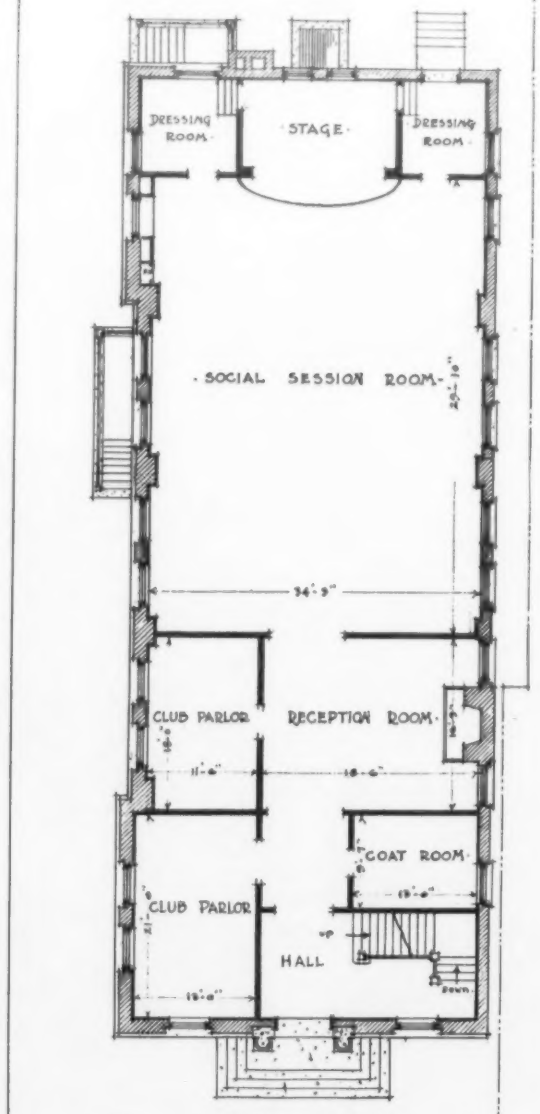
SIDE ELEVATION.

ELKS' CLUBHOUSE, CHESTER, PA.

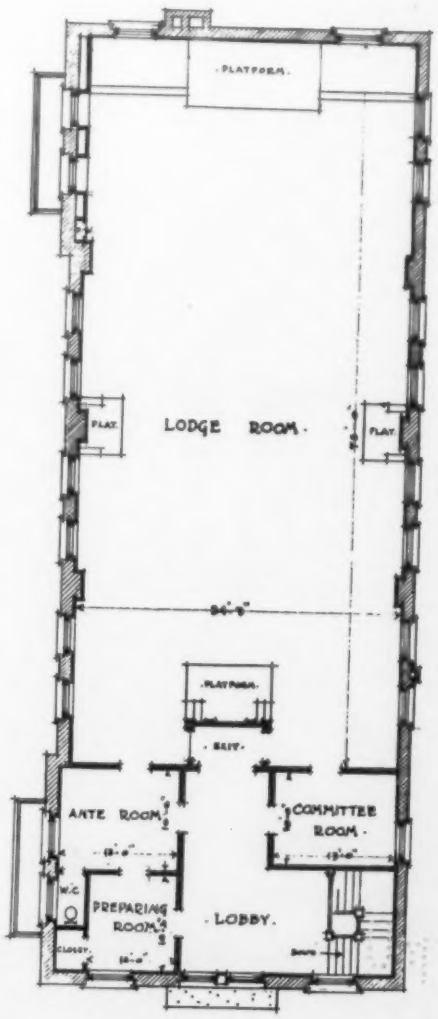
E. P. SIMON AND D. B. BASSETT, ASSOCIATE ARCHITECTS.



BASEMENT



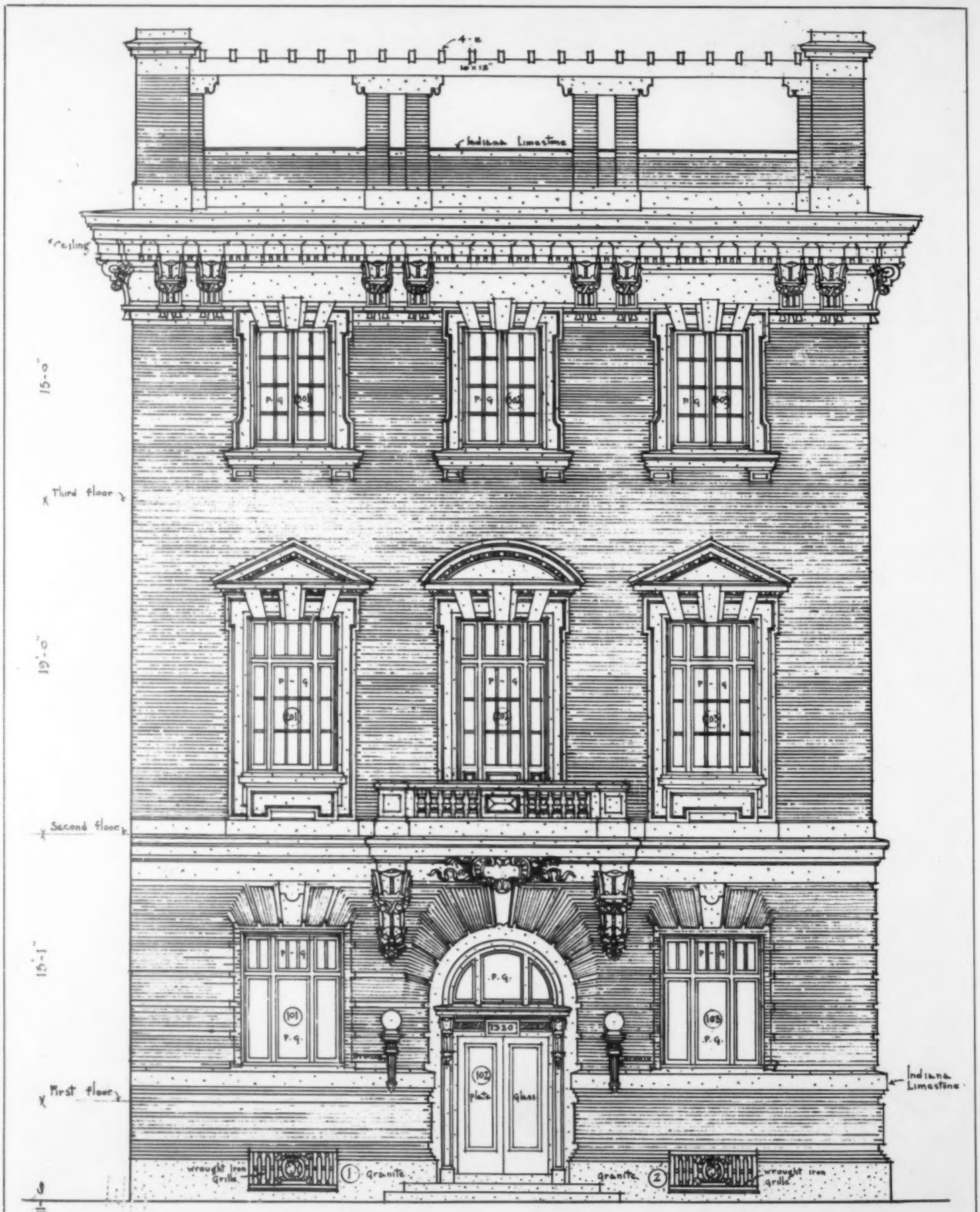
FIRST FLOOR



SECOND FLOOR

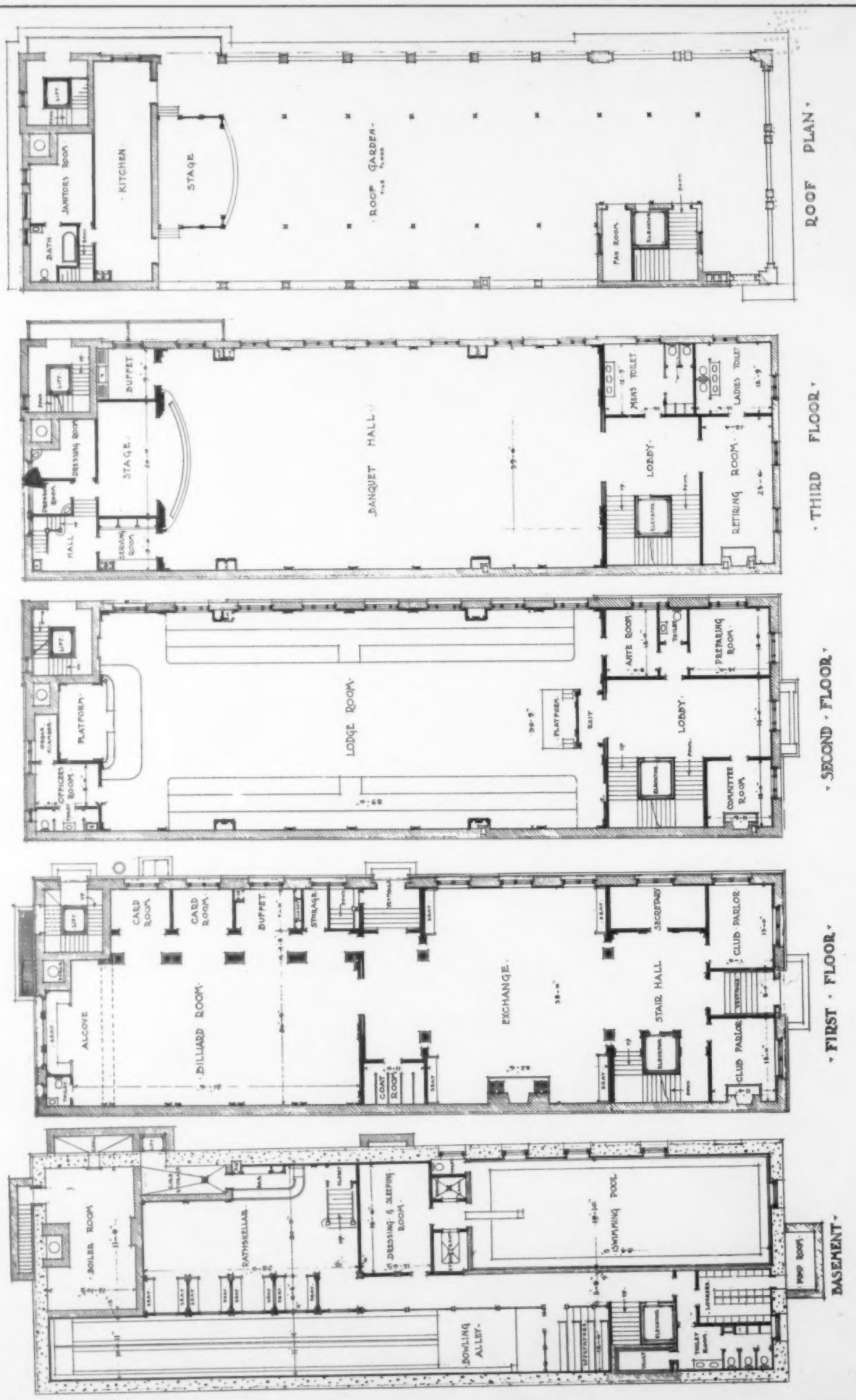
FLOOR PLANS, ELKS' CLUBHOUSE, CHESTER, PA

E. P. SIMON AND D. B. BASSETT, ASSOCIATE ARCHITECTS.



FRONT ELEVATION, ELKS' CLUBHOUSE, PHILADELPHIA

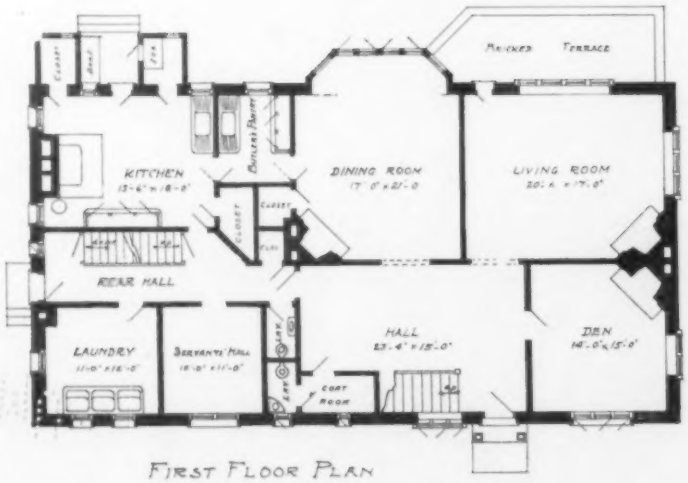
E. P. SIMON AND D. B. BASSETT, ARCHITECTS.



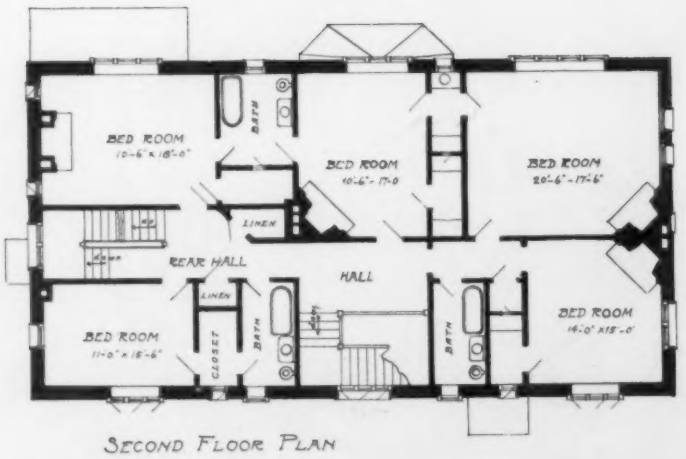
FLOOR PLANS, ELKS' CLUBHOUSE, PHILADELPHIA.
E. P. SIMON AND D. B. BASSETT, ASSOCIATE ARCHITECTS.

ELKS' CLUBHOUSE, PHILADELPHIA.

E. P. SIMON AND D. B. BASSETT, ASSOCIATE ARCHITECTS.



First Floor Plan



Second Floor Plan

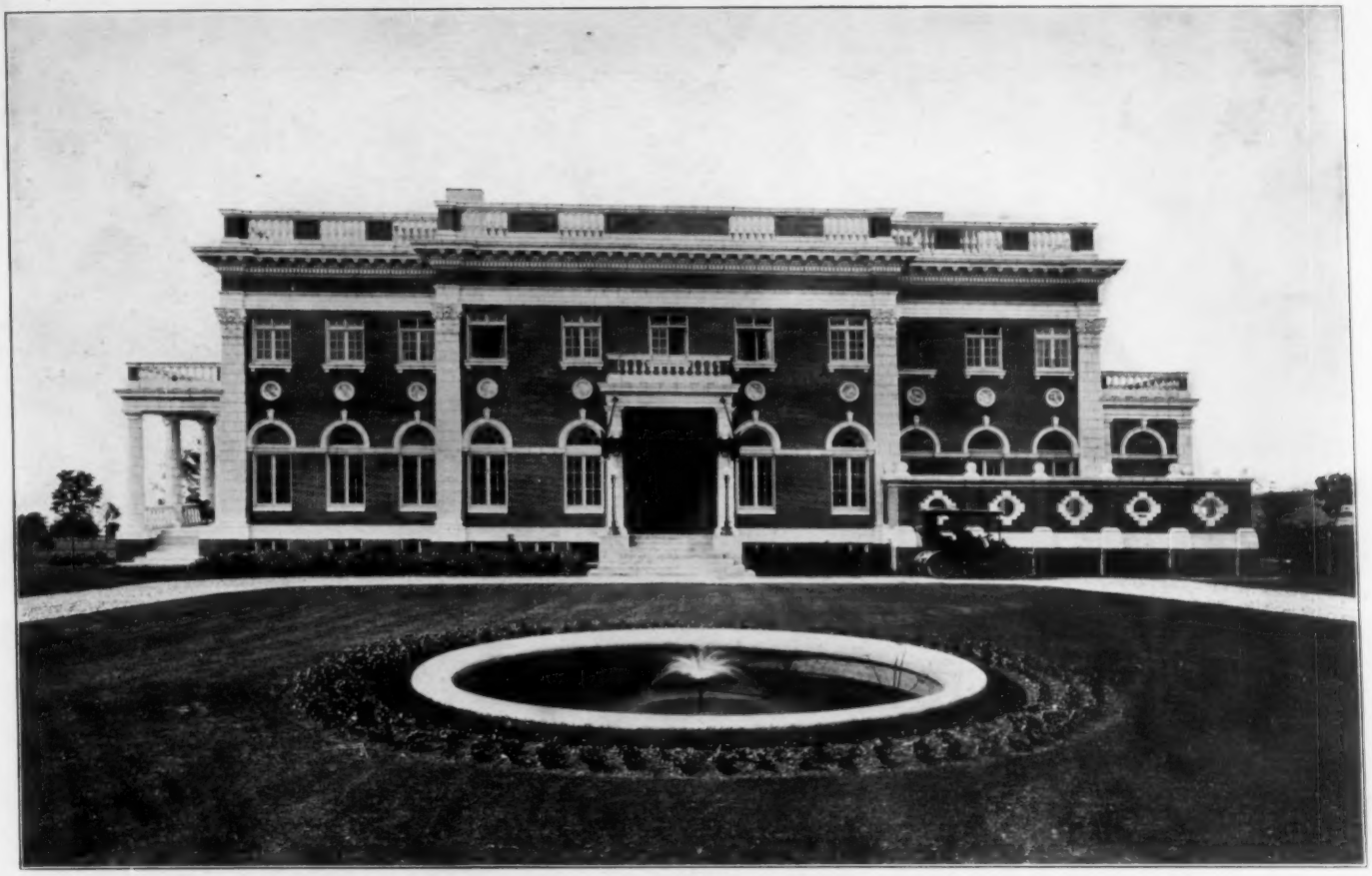
HOUSE AT LAKEWOOD, N. J.

JOHN B. THOMAS, ARCHITECT.

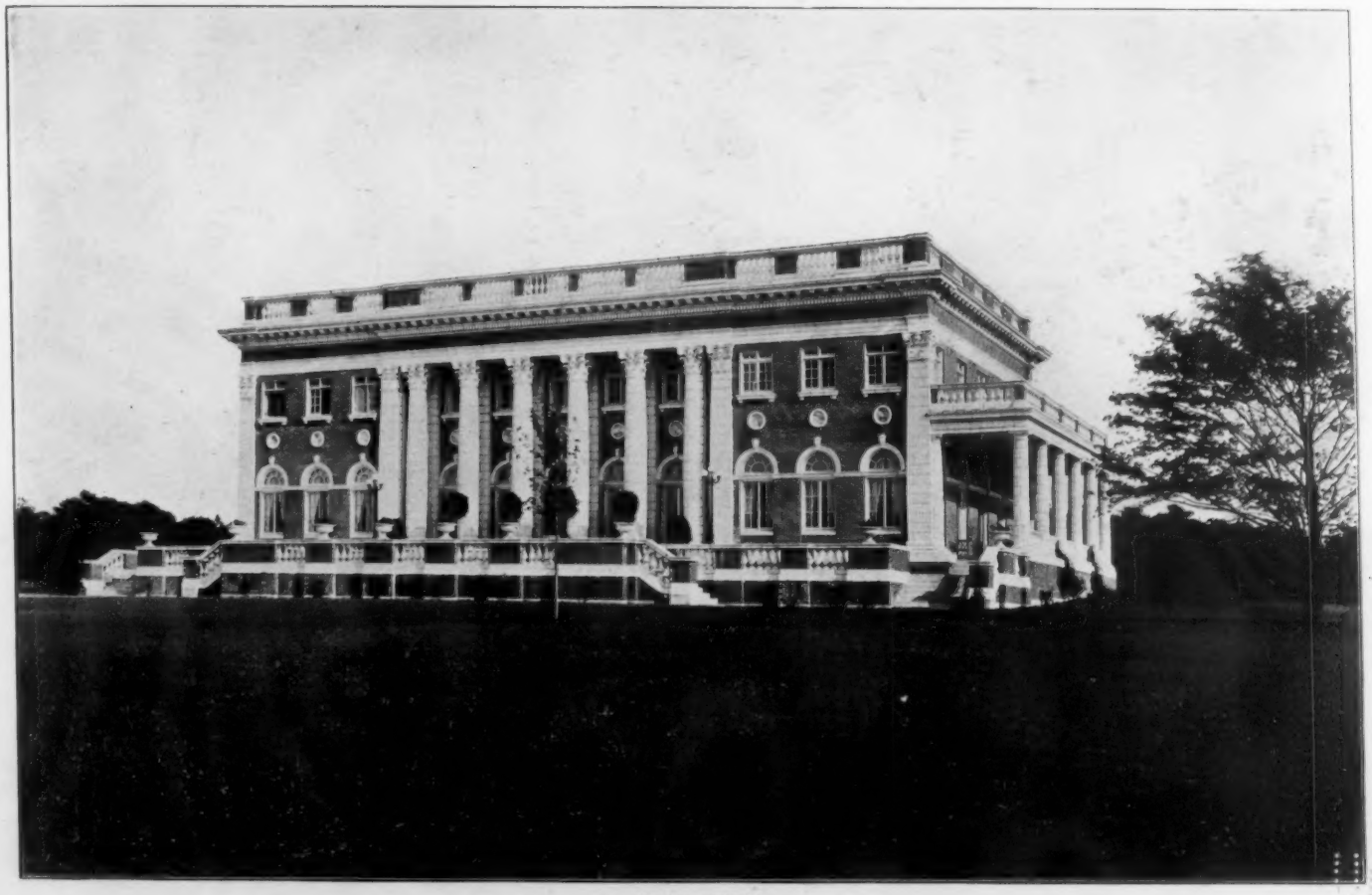
DETAIL OF ENTRANCE FACADE.

HOUSE FOR LOUIS BRUGUIERE, ESQ.

EDWARD PAYSON WHITMAN, ARCHITECT.



ENTRANCE FACADE.

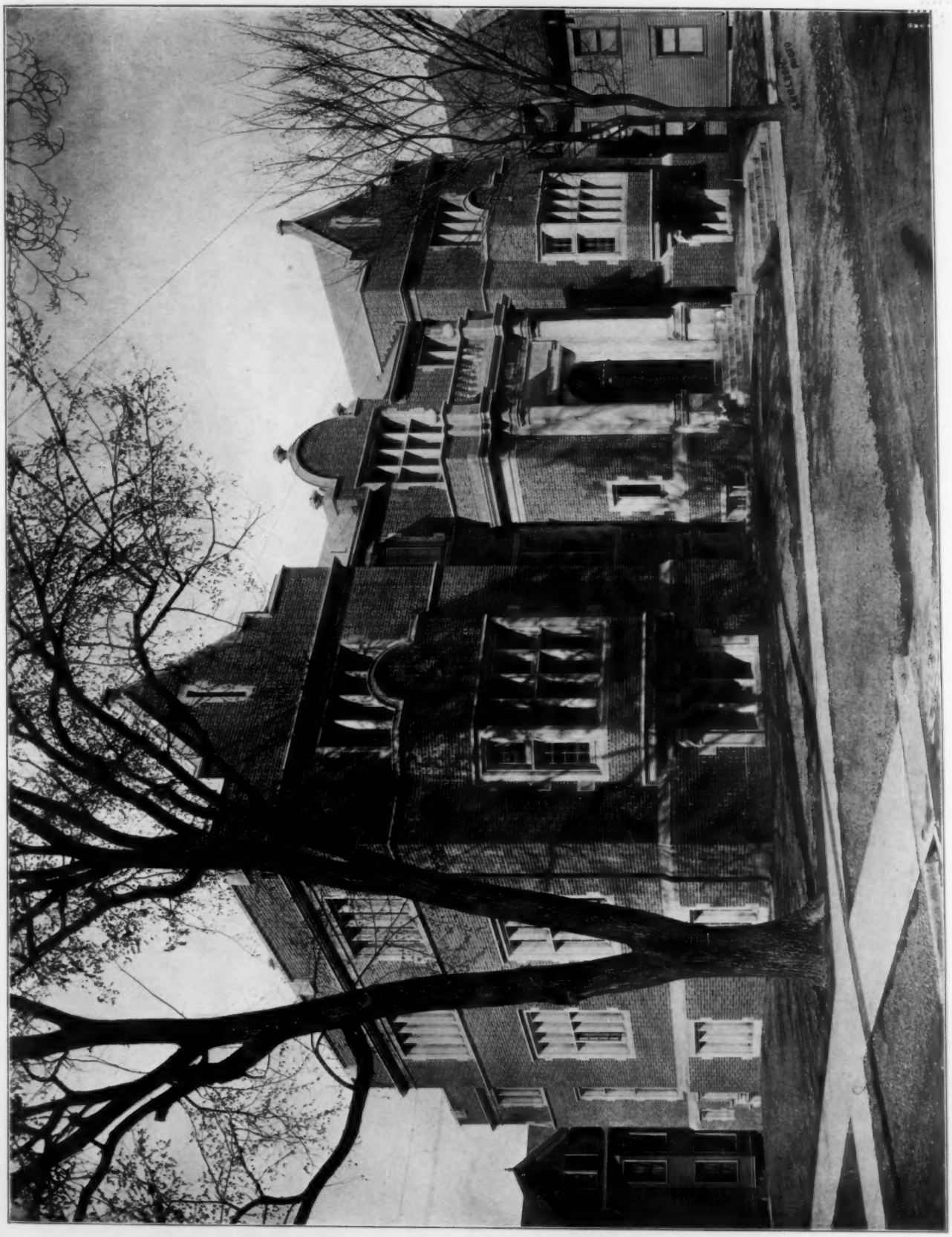


WATER FACADE.

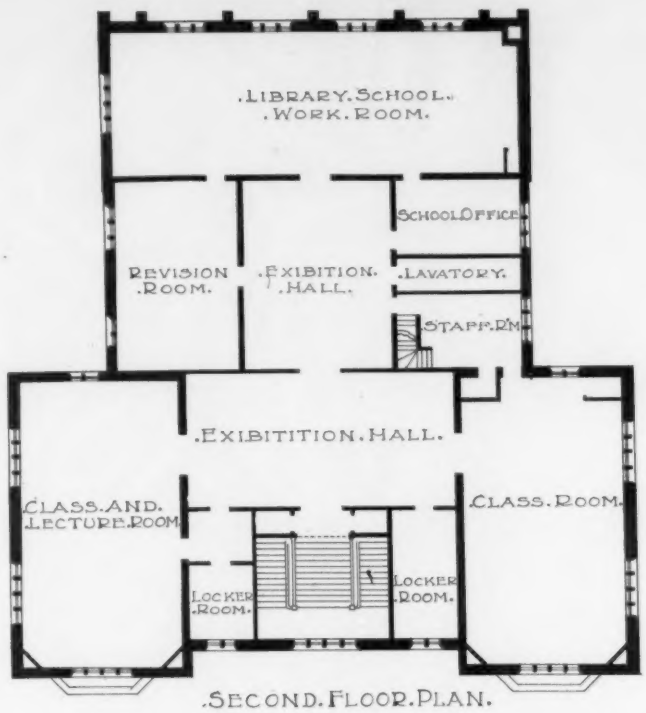
HOUSE FOR LOUIS BRUGUIERE, ESQ., NEWPORT, R. I.

EDWARD PAYSON WHITMAN, ARCHITECT.

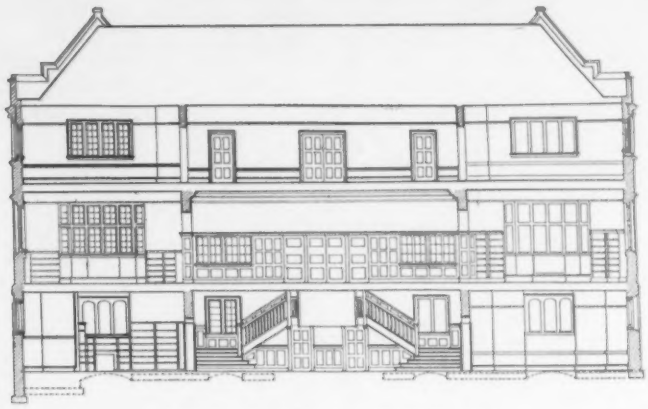
HOUSE FOR C. L. WISE, ESQ., EAST ORANGE, N. J.
PERCY GRIFFIN, ARCHITECT.



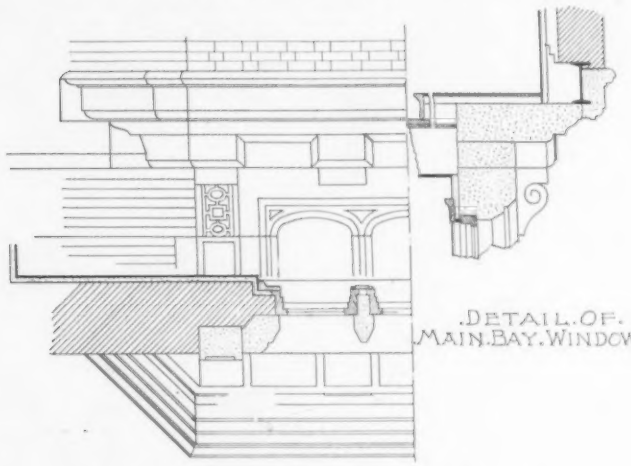
MADISON FREE LIBRARY, MADISON, WIS
FRANK MILES DAY & BROTHER, ARCHITECTS.



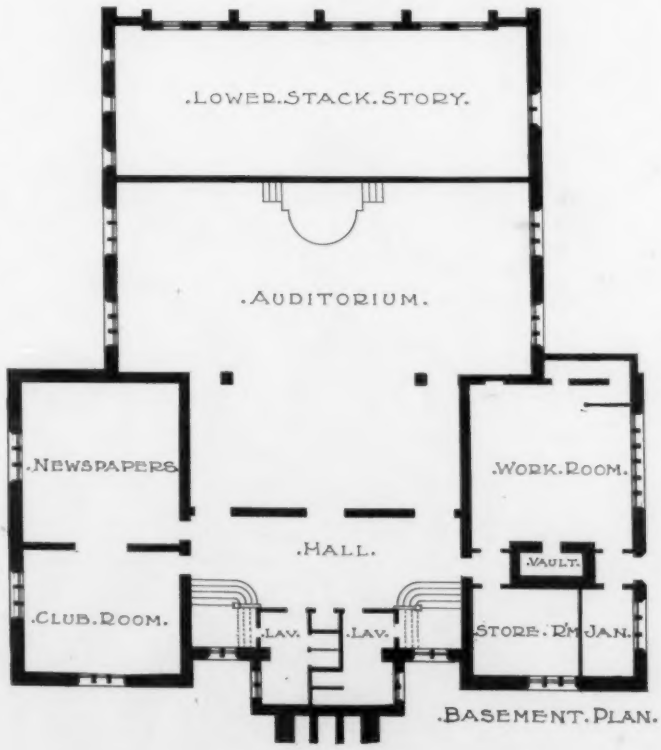
.SECOND.FLOOR.PLAN.



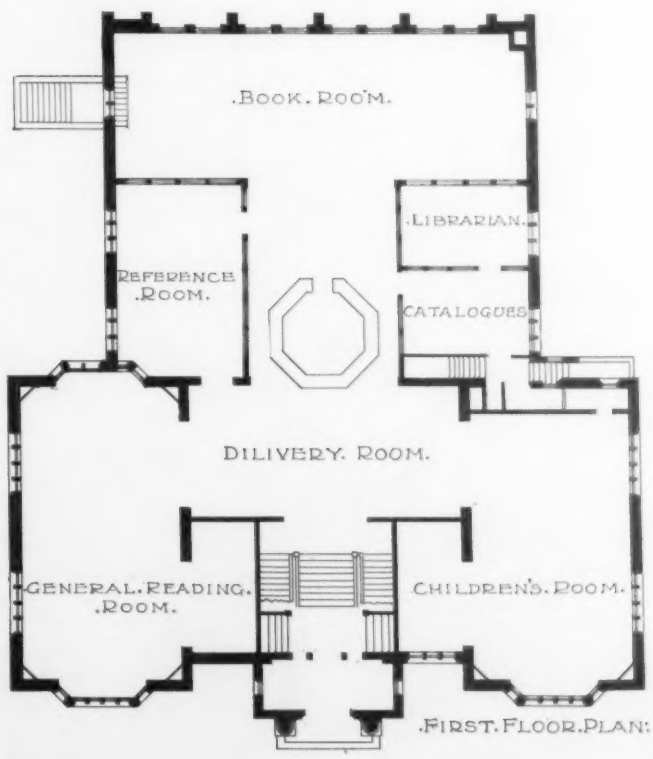
.TRANSVERSE . SECTION.



.DETAIL.OF. MAIN.BAY.WINDOW.



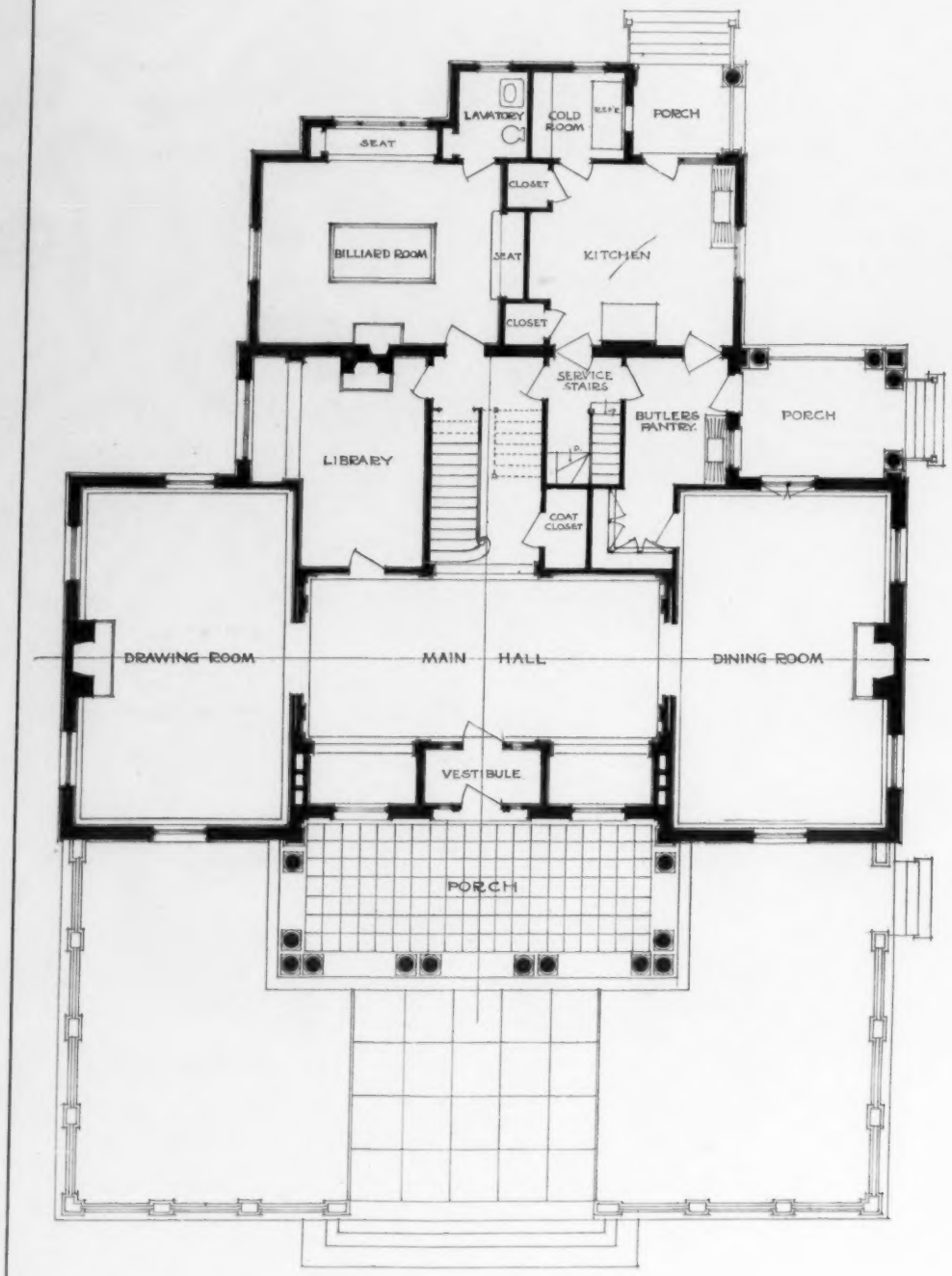
.BASEMENT.PLAN.



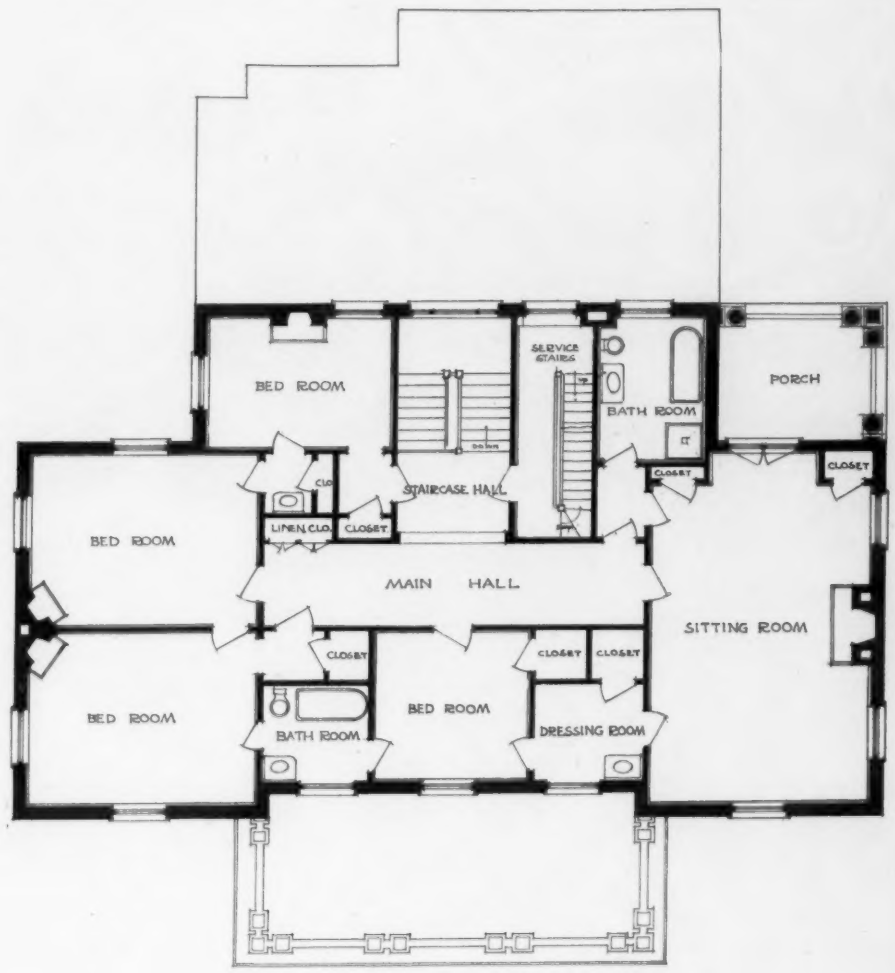
.FIRST.FLOOR.PLAN.

MADISON FREE LIBRARY, MADISON, WIS

FRANK MILES DAY & BROTHER, ARCHITECTS.

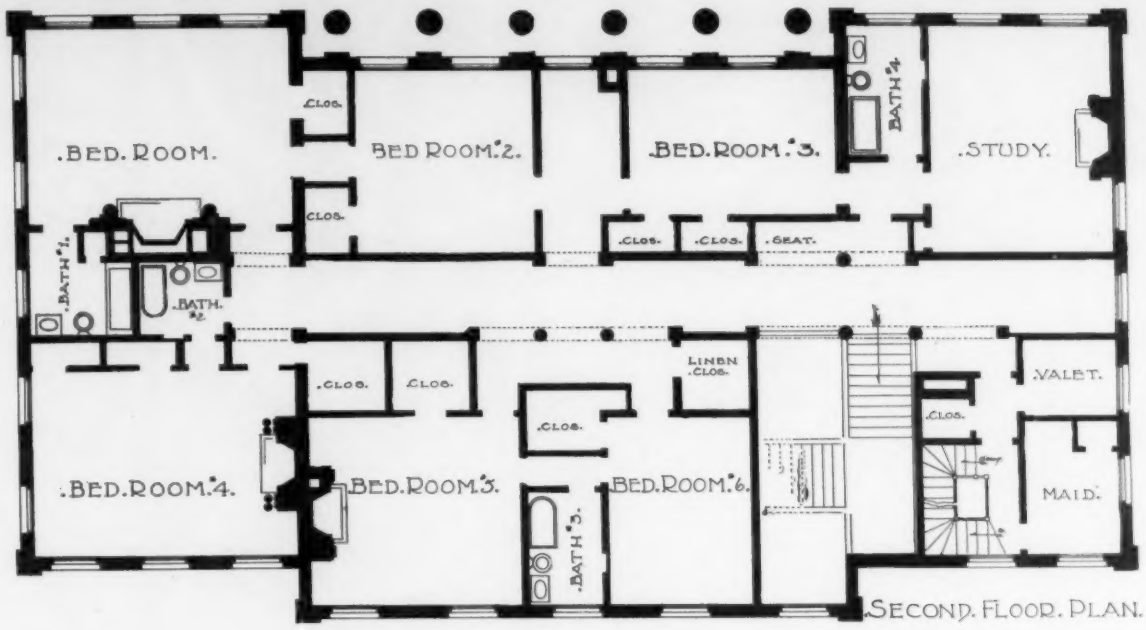


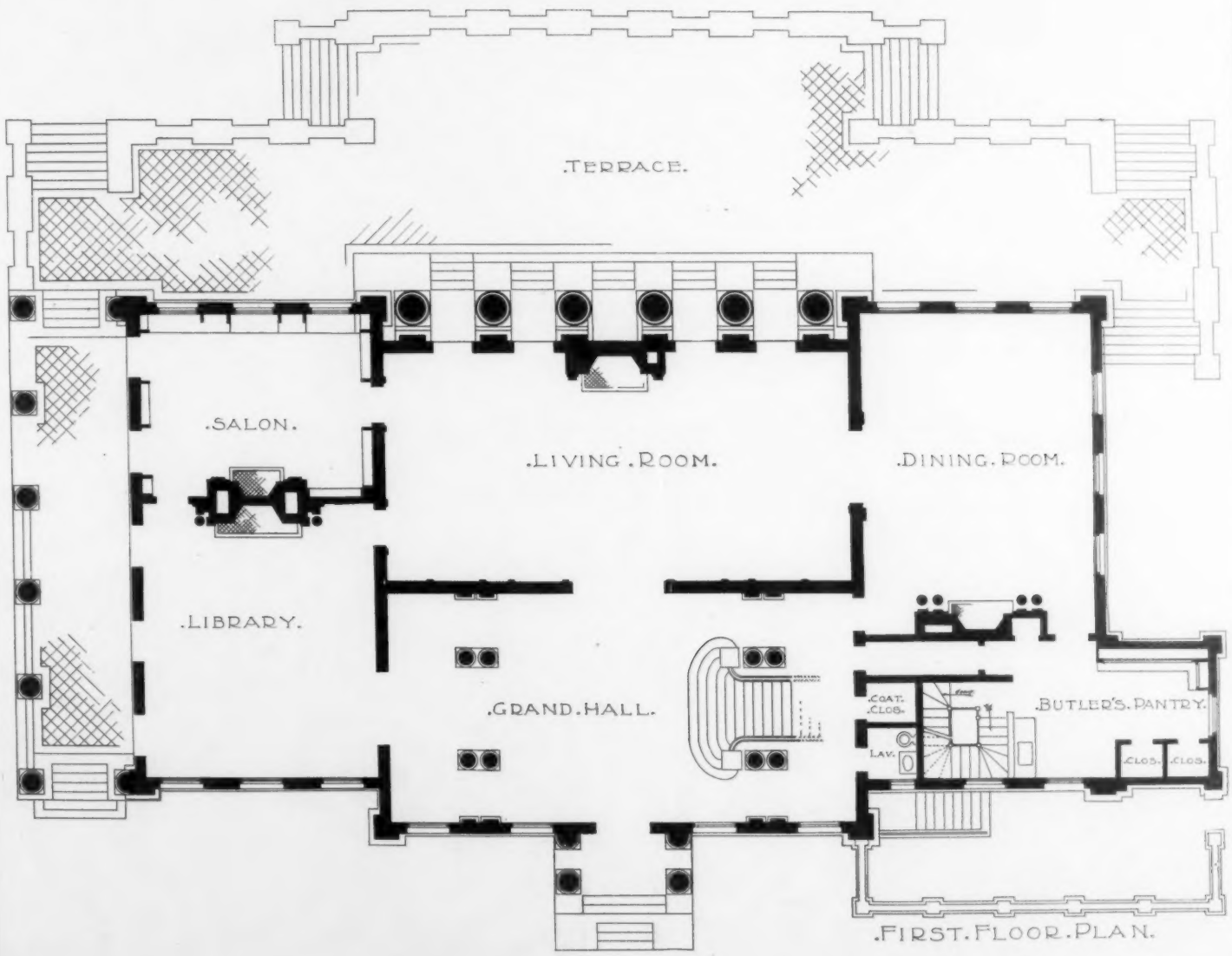
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

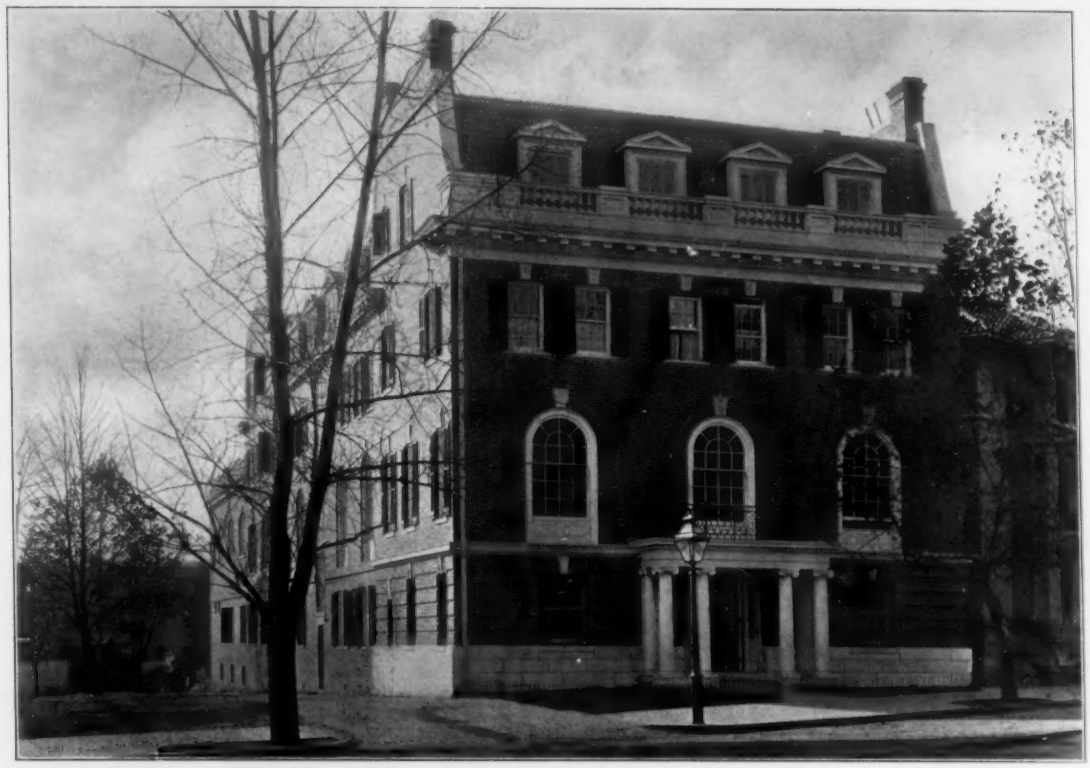
FLOOR PLANS, HOUSE FOR C. L. WISE, ESQ. EAST ORANGE, N. J.
PERCY GRIFFIN, ARCHITECT.

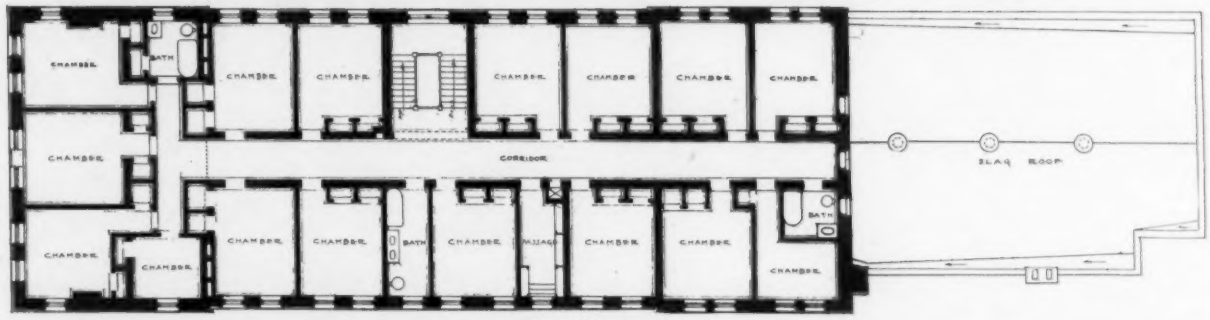




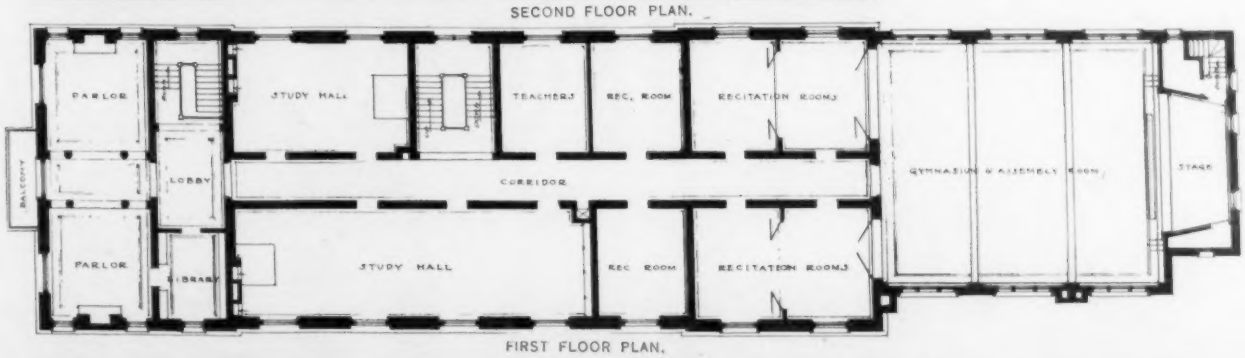
HOUSE FOR LOUIS BRUGUIERE, ESQ., NEWPORT, R. I

EDWARD PAYSON WHITMAN, ARCHITECT.

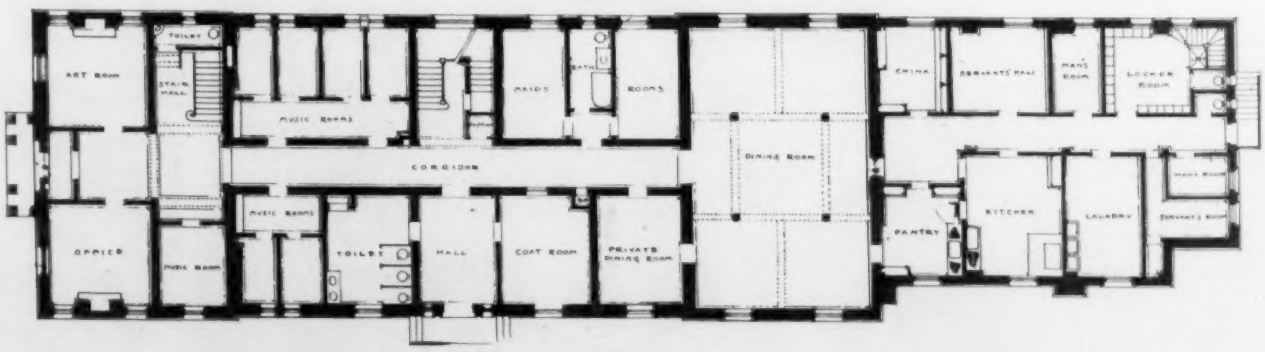




SECOND FLOOR PLAN.



FIRST FLOOR PLAN.



BASEMENT PLAN.

PRIVATE SCHOOL FOR GIRLS, WASHINGTON, D. C

WOOD, DONN & DEMING, ARCHITECTS.